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THE  
BUILDER'S GOLDEN RULE,

OR THE

YOUTH'S SURE GUIDE:

CONTAINING

THE GREATEST VARIETY OF  
ORNAMENTAL AND USEFUL DESIGNS

IN

ARCHITECTURE and CARPENTRY,

With the most ready practical Methods of executing the same, from  
the PLAN to the ORNAMENTAL FINISH, in the most prevailing  
modern Taste.

THE WHOLE

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Explanation in Letter-Press.

To which is added,

An Estimate of Prices for Materials and Labour, and La-  
bour only, with References to the respective Designs.

By WILLIAM PAIN,

Author of the PRACTICAL BUILDER, &c.

L O N D O N:

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M.DCC.LXXXI.

THE  
SQUIDDER'S GOLDEN RULE  
OF THE  
YOUTH'S RULE OF LIFE

OR  
THE  
GOLDEN RULE OF LIFE

THE  
GOLDEN RULE OF LIFE  
THE  
GOLDEN RULE OF LIFE







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*The Proportion of Chimnies to Rooms, in any Case required, from  
a Room of 9 Feet square to a Room of 60 Feet square.*

A room of 9 ft square will require a chimney 2 ft wide by 3 ft high: then, supposing the room to be 12 ft square, the proportion will be as 4 to 1; that is, the width of the chimney will be 2 feet 3 inc. by 3 feet  $\frac{3}{4}$  of an inch in height: so that, for every foot the room increases in size, you must add one inch to the width of the chimney, and a quarter of an inch to the height: then, if the room be three times 9 feet, which is 27 feet square, the chimney will be 3 feet 6 inches wide, by 3 feet 4 inches and a half high: and so on for any square room.

For rooms that are longer than they are wide, suppose 24 by 36, add the length and breadth together, and take half that sum for the square of the room, being 30 feet, which is 21 inches more in width, and 21 quarters more in height, than the 9 feet rooms require; so the chimney will be 3 feet 9 inches, and the height 3 feet 7 inches.

Suppose a room should be large enough to require two chimnies, that is 40 feet wide by 60 feet long; add the length and breadth together which is 100, and take the  $\frac{1}{2}$  of that, which is 50; so that two chimnies to a room of 50 feet square will do for a room 60 by 40, and the width of each chimney will be 5 feet 5 inc. and the height of each will be 4 feet and half an inch, And so for any other.

*The Proportion of Windows to Rooms to give the proper Light,  
not too glaring nor too dark and gloomy.*

Multiply the length of the room by the breadth, and that product by the height: out of the last product extract the square root, which root will be the proper light for the room, and must be divided into as many parts as the room will admit windows.

Suppose the room to be 24 feet by 18, the product will be 432: multiplied by 12 feet the height, that product will be 5184, whose square root is 72, which will admit of three windows, containing 24 feet each. This is a general rule for any room, &c.







## Description of the P L A T E S, &c.

*Description of Lines, raising Perpendiculars, and laying out Angles, &c.*

### P L A T E I. F I G. 1.

**I**S a right-angled triangle, whose base-line is 6, and perpendicular is 8, and the hypotenuse 10. From the scale of feet draw the line  $ca$  equal to 6 feet, then take 8 feet in your compasses, and set one foot at  $a$ , and describe a small arch at  $b$ , then take 10 feet in your compasses, and set one foot at  $c$ , and bisect the former arch  $b$ , which will be perpendicular to  $a$ ; then draw the lines  $ab$  and  $bc$ : which was to be done. Then, as 64, the square of 8, and 36, the square of 6, are together equal to 100, which is the square of 10 by 10, therefore  $ab$  is a perpendicular to the given line  $ac$ . So that the lines 6, 8, and 10, complete the right-angled triangle, whose complement contains 180 degrees.

### F I G. 2. P L A T E I.

*To raise a Perpendicular at the End or Middle of a Line.*

Draw the given line  $de$ , then set one foot of the compasses at  $e$ , and draw the arch  $df$ ; then, with the same opening of compasses, bisect the arch at  $g$  and  $h$ ; then set one foot at  $g$ , and draw the arch  $bi$ , then set it at  $h$ , and draw  $gi$ ; then draw  $ei$  which is the perpendicular to the base-line  $de$ . To draw a segment of an arch, as fig. 3. plate 1, draw the base-line  $ab$  and the perpendicular line  $ce$  at right angles with  $ab$ , then draw the line  $adc$ , and middle that line at  $d$ , then draw the line  $de$  at right angles with the line  $ac$ , and that will cut  $ec$  at  $e$ , which is the centre to draw the arch  $acb$ . Fig. 4. To let fall a perpendicular from the point  $a$  to the line  $bc$ , continue the line  $ed$  to the point  $a$ , then middle the line  $ae$  as at  $d$ , then draw the circle  $abc$ , and where the circle cuts the line at  $b$ , that will be perpendicular to  $a$ : which was to be done.

*Of protracting. F I G. 6. P L A T E I.*

*Is a Protractor, for laying out Angles.*

Lay the centre, at  $a$ , on the line at a point given, as at  $a$ , and the angle required is 60 degrees, as at  $c$ , on the  
A limb

limb of protractor; then the lines  $ab$  and  $ac$  will contain an angle of 60 degrees, and so for any other, plain to inspection.

For Instance.

Suppose an angle of 20 degrees was required, then the line  $ab$  and  $ad$  would be an angle of 20 degrees. Again, suppose 40 degrees were required,  $ab$  and  $ae$  will be angles of 40 degrees. Again, suppose 90 degrees are wanted, then  $ab$  and  $af$  are 90 degrees. Suppose it be required to open the angle to 140 degrees, then the line  $ab$  and  $ag$  will be an obtuse angle of 140 degrees. Suppose 160 degrees was wanted, then the line  $ab$  and  $ah$  will be an obtuse angle of 160 degrees. The angle  $abf$  is a right angle: the angle  $abc$  is an acute angle of 60 degrees: the angles  $abd$  and  $abe$  are acute angles of 20 and 40 degrees. These will be sufficient to shew the manner of laying of angles in planning or any case required. On the face of the protractor are four scales of feet and inches, from a quarter of an inch to the foot to one inch to the foot, which is plain to inspection.

#### FIG. 7. PLATE I.

Is an equilateral triangle, very ready for dividing mouldings, &c. Divide the side into as many parts as are contained in the mouldings you make use of, set the compasses at random larger than the part you want, and draw the line to the centre  $a$ ; then suppose your mouldings to be 20 parts, more or less, put on the height of the moulding, as  $abc$ , and it will be divided as required; and so for any other, making your scale larger than the height of your moulding.

#### *The Construction of Polygon Figures.* PLATE II.

Fig.  $a$ , to draw a pentagon to a given side, as  $i, 2$ , make a radius of the side  $1, 2$ , then divide the arch  $1, 6$  into six parts, and turn one part down to  $o$ , which is the centre, that will draw the circle to contain the side  $1, 2$  five times. Fig.  $b$  is a hexagon. Make a radius of the side  $1, 2$ , and the bisection at  $o$  is the centre of a circle that will contain the given side  $1, 2$  six times. Fig.  $c$  is a heptagon of 7 sides. To draw it to the given side  $1, 2$  make a radius of the



the side 1,2 and bisect at  $o$ , then divide the arch 1,0 into six parts, and turn one of these parts up to 7, which is the centre that will contain the side 1,2 in the circle 7 times. Fig.  $d$  is an octagon. To the given side 1,2 make a radius of 1,2 and bisect at  $b$ , then draw the arch 4  $d$ , which  $d$  is the centre to draw the circle which will contain the side 1,2 eight times. Was it required to nine sides, the centre  $e$  will draw a circle that will contain the given side 9 times,  $f$  10 times,  $g$  11 times,  $h$  12 times. Fig.  $e$  to divide a circle into any number of parts, as here into 10, make a radius of the whole diameter and bisect at 1, then divide the diameter into 10 parts, and from the bisection at 1 draw the line 1,2 to touch the arch of the circle at  $a$ , then  $ba$  is the side that will go 10 times on that circle. Fig.  $f$  is another way to divide a circle into any number of parts. Divide one fourth part of the circle into as many parts as you would have the whole circle divided into, and take 4 of these parts for the side which will go as many times as your quarter is divided into. Fig.  $h$  is a semi-ellipsis on the transverse diameter. To draw the ellipsis take the semi-conjugate diameter 3,4 and set it on the transverse diameter 1,2, then, from 2 to the centre 3 divide into three parts, and turn one of those parts over to  $o$ , then make radius of  $o,5$  and bisect at 6, then draw the lines 6,0 and 6,5 then with centre  $o$  draw 1,7, with centre 5 draw 9,8, and, with centre 6 draw 7,4,8, which completes the ellipsis.

### *Of Intersection of Lines, Arches, &c. PLATE III.*

Fig. 1. is a trammel for drawing a flat arch. Suppose  $a b$  to be the width of the arch and  $c$  to be the height; make a trammel with three laths to touch the points  $a, b, c$ ; then tack in nails at  $a, b, c$ , move it round with the pencil at  $c$ , and describe the arch  $a, c, b$ . Fig. 2. is a semi-ellipsis on the transverse diameter by intersection of lines. Divide each side into a like number of parts, (the more parts the truer the work) and draw the lines as on the plate, which complete the arch. Fig. 3. is a semi-ellipsis on the conjugate diameter by intersection of lines, drawn in the same manner (which is a general rule) by intersections. Fig. 4. is a segment-arch by lines. Fig. 5. is a Gothic arch by intersection of lines. Fig 6. is an egg by intersection



section of lines: Fig. 7. the manner of drawing an ellipse or oval with a line. Take half the transverse diameter 1,2 and make that equal the line 3,4 and 3,5; then, at 4,5 fix pins, to which you must fix a line, the ends to each pin, so that the middle part of the line will touch the arch at 3, or at the pencil 6; then, moving the pencil round tight to the line, you will describe the oval or ellipse, which was to be done.

#### *Diminishing Walls.* PLATE IV.

The wall, fig. *a*, diminishes on each side alike, which gives the wall a pyramidal form, and is the strongest and best way of diminishing the wall. Fig. *b* diminishes all from the inside, which is most commonly done, but it is not so strong as the other. It is a very good way to turn arches over girders and beam-ends that lie in the walls, and over lintels of doors, windows, &c. and it is very necessary to lay in chains of bond-timber, over doors, windows, &c. framed well together at the angles. To prepare foundations, if required, with piling and planking, drive piles 15 or 18 inches apart, according as you find the ground is, and lay sleepers on the ends of the piles, then fill in between with brick-work flush within the top of the sleepers, and lay strong planks over them, and it must be observed, that, in piling, the piles must be driven till they come to a good bottom; and in some ground they may require to be 15 or 20 feet long, more or less, as the bottom shall prove.

#### *Of Groins, Angle-Brackets, &c.* PLATE V.

Fig. *b* is an angle bracket at an internal angle; *l* is the given bracket, in the angle-bracket: divide the base-line of *l* into four parts, and draw those lines to the base-line *m*; then draw the ordinates, 1.1.2.2.3.3.4.4, and transfer them perpendicularly to the base-line of the angle-bracket *m*; then draw the ordinates 4.4.3.3.2.2.1.1 and make them the same height as the given rib *l*; tack in nails, and bend a thin lath, and mark as that curve directs, which will be the angle rib required. Note, the more parts the base-line is divided into, the truer the work. Fig. *c* is the plan of a vault where the door or window cuts through the arch under pitch: *d* is the given arch, on the plan *c*, *k* is a semi-circle

circle cutting through the arch at *e*, which is called a Welch groin. Divide the heights *g e* and *g b* into the same number of parts, and draw the lines to each respective arch, and drop those lines to meet on the plan, which gives the base-line of the hip the other side cuts at the same height; but the base-line *a b* is divided into equal parts and dropped to the diagonal line; then proceed as you did in fig. *b*. This will be a kind of Gothic arch. Fig. *d* is an angle-bracket at an external angle, drawn by ordinates, the same as the internal bracket fig. *b*. Fig. *e* the plan of a vault to be groin'd; *f* is the given rib, and *g* the jack rib; *b* is another given rib, and *i* is the jack rib; which are traced by ordinates, the same as the angle-bracket, fig. *b* and *d*.

*Of centering and covering Groins.* PLATE VI.

Fig. A is a plan and ribs for a groin-ceiling, which shews the place of the jack ribs. On the plan, in rib *c* are all the jack ribs shewn, and lines dropped from the ends to the plan, which shew the place to fix them to the hips. Fig. B is a plan for a brick groin: *a* is supposed to be the given rib, then *b* will be the jack ribs; but if *c* be the given rib, then *d* will be the jack ribs, which are dropped down to the plan, shewing the place where they are to be fixed when the body-range is set and boarded in. To lay down the cover of the groins or cielings, lay down the base-line of the rib *a* and the arch line of the rib *b*, and divide them into equal parts, each containing a like number, and draw the lines to meet on the plan, which gives the angle. When a mould is made to that, and bent round on the covering of the body-range, from the angle 1 to the centre 2 will give the angle-line to set the jack ribs and boarding. These groins are all traced by ordinates, which is a very safe and sure way for finding the angle ribs in any case whatever.

*The Construction of Brick Arches.* PLATE VII.

Fig. 1. is a semi-ellipsis in a circular wall. The curves in the arch are described by the trammel-rod, which makes them all of one size; and, to cut them on the face, fix the centre, when made to the curve of the wall, level, and then fix two standards, as *a* and *b*, upright; then make two moulds to the curve of the wall, as *c*; one to be fixed, as *d*,



the other moveable up and down, at pleasure, as *e*. So, when the springing course is cut, lay the next on that, and, with a long scribe, as *f*, draw it by these circular moulds which will mark what is to come off the top parts: then mark the under side by the top edge of the first course, and that will shew how much is to come off the face of every course. By proceeding in this manner, it will answer for any arch in a circular wall. Fig. 2. is a segment-arch. Fig. 3. a scuback-arch, which cambers one eighth of an inch in a foot on the soffit. Fig. 4. is a semi-circular arch in a circular wall. Fig. 5. a semi-circular arch in a strait wall on flewing jambs, shewing how the face of the bricks must be cut. Fig. 6. is a Gothic arch.

*Trussing Girders. Section of Floor-Scarving-Plates.* PLATE VIII.

Fig. A is the section of a girder to be trussed, shewing the method of trussing. Fig. B shews the pieces bolted together. Fig. C is the section of a bridge-floor, shewing the binding-joint, *a b*, framing into the girder; *e f* the bridging joint layed over the binding joint; *g* the ceiling-joint chased into the binding joint: the bolts or trusses to be of dry oak, 5 by 4 inches, the king-pieces to be 10 by 5, or 12 by 5; a pair of wedges at the back of the king-pieces, as 1, 2; but, if the girders are so very large as two whole pieces trussed together, the king-pieces and trusses may be as much larger as required. Fig. D the manner of scarving plates.

PLATE IX. is another method for trussing girders. Fig. A is the section of a girder with an iron king, which screws underneath, and iron plates at the end of the trusses. Fig. B the two pieces put together. Fig. C is another section, where the truss goes above the top of the girder to make it stronger; for, the sharper the pitch of the truss, the better for strength. Fig. D the two pieces bolted together. In trussing girders, they are sometimes let in only one inch, or one and a half into each side; in so doing they are not bolted close together as shewn on the plate; and some are let into the thickness, and bolted close together, as you may see in the plate.

PLATE X. *Of trussing Girders framing into a Half Story Post, to stand Part in the Wall.*

This girder with two braces, framing into a crown-piece bolted to the girder, and framed into the post, and the post framed



framed up into the girder, and the girder joggled into a plate in the wall, will carry a great weight. Oak corbels in the wall for the bottom of the post to stand on, or they may be stone at pleasure.

**PLATE XI.** *Story Post and Bressommer, to carry great Weights, as Brick-Walls, &c.*

If these posts are 12 feet in height, they must be 12 inches square; and, if required to be longer than 12 feet, for every foot in height add one inch to the square of the post; so, if the post be 20 feet in height, it will require 20 inches square at bottom, and 16 inches at top.

**PLATE XII.** is the plan of a bridge-floor, shewing how the binding-joint is framed into the girder, and bridging-joint laid on the binding-joint.

**PLATE XIII.** Fig. A is a section of a floor with a crown-piece bolted to the girder, and the two braces *a a* framed into the post, and bird's-mouthed to the crown-pieces. They are to be as wide as the post and girder, and the braces *b b* to frame into a king-post *c*, and dove-tailed into the post; and the other braces bolt through the whole, with screw bolts. Fig. B is a truss-roof for a church.

*Plan of an Ell-Roof and Scarfing Plates.* **PLATE XIV.**

Fig. *a a* scarfing plate. Fig. *b* plan of an ell-roof, with hip and valley.

**PLATE XV.** *Two Trusses for Roofs.*

Fig. *a*, a truss with two queen-posts and a king in the centre, framed into a collar. Fig. *b* the method for dove-tailing beams and girders; and at *a*, under the end of the beam, the beam is joggled down, which I think is as good or better than a dovetail. Fig. *c* is another truss for a roof with two queen-posts and a king in the centre, which frames into the beam. Fig. *d* is the section of a floor, where the binding-joists are the depth of the girder, and framed far enough apart for intermediate joists to go between them, which are not so deep as the binding. So the ceiling-joists are chased into the binding-joint, under the common-joint, which is plain to be seen in the section.

**PLATE XVI.** *Framing Roofs in Ledgment.*

The sides and ends of this roof are layed out to shew in what manner the principal rafters must be layed. To frame  
in

in the purlines, there must be square lines drawn across the plan of the roof, as  $a b a b a b$ , and those lines to cut the centre of the building, as at  $g g g$ . Now as the rafters lie out, the top of each rafter touches the square line  $a b a b a b$ , and the bottom end of the rafter lies parallel with that square line, which is plain by the dotted line going from the centre of the beam end. So, when the foot of the rafter 1 is set on the end of the beam at 2, and stands to the pitch it framed to, they will fall over the centre at  $g$  in the middle of the building, and so for all the rest.

*To find the Length and Backing of the Hips.*

Take the base-line of the hip  $g h$ , and set it on the base-line of the rafter as  $g h$  and  $g i$ , then draw the lines  $p i$  and  $p h$ , which is the longest of the hips.

*To back the Hips, as Plate xvii, which will answer in any Case required.*

Take the height of the rafter 5, 6, and set it square from the base-line of the hip, as 4 5 and 2 5, then draw the hips 1, 2, 3, 4, then draw the lines  $a a b$  square across the base-line of the hips as at  $c$ , then draw the circle to touch the hips, and the point  $d$  is the backing.

*The Method of framing Bevel Roofs.* PLATE XVII.

This roof is parallel, part of it, from  $a$  to  $b$ , and from  $b$  to  $d$  runs bevel, which causes that part of the roof to wind, for the perpendicular height of the rafters is all alike, which makes the ridge strait at top; and, as the beams lie bevel on the plan, as  $a b c d e f g h i k$ , there must be square lines drawn across the plan to cut the centre of the beam. When the rafters are laid out on the beam, to frame in the purlines, the centre of every rafter must lie to that square line, as represented by the black lines drawn on the plan, then will they lie right for framing in the purlines. If they are not laid in this manner the purlines will not fit. To lay out the narrow end, the principals must be laid in winding, the same as they stand when up in their places. To do this, with a parallel rule, applied to the foot of the principal rafters, lay them out of winding one with another, and they will then lie in the same manner as they will stand when up in their places. Then the purlines will be framed right, otherwise not.



*Backing of Curve-line Hips and tracing them.* PLATE XVIII.

Fig. A is a rib for a dome, and B is the hip traced from it. Divide the given rib A into five parts, on the base-line, and draw the ordinates, 1,1 2,2 3,3 4,4 5,5, then divide the base-line of the hip into the same number of parts; take them from A and set them on B; then tack in nails at the points 1, 2, 3, 4, 5; bend a thin slip round, and mark as that curve directs, which gives the hip-mould. To back the hip, take, from fig. F, the plan of the hip, 1,2, and set it on the hip at bottom, 1, 2; then shift the hip-mould to 2, and out to o at top; mark it by, and that will be the wood to come off for backing the hip. Fig. C is a given rib for an ogee roof, which is to be done in the same manner. Fig. G and E is the backing for a strait hip. You are to observe, that the piece of wood be the same thickness as the hips and form of the curve for the little part you want, then cut it to the pitch of the hip at foot, set it on the plan and mark it by that, which will give the backing exactly, and so for any other. Or, if you draw a line parallel with the base-line, and take off 1,2 on the plan, and set them on the said lines, 1,2, all the way up, and mark by the mould, it will give the backing in any case required, strait or curved line.

*Of Circular and Elliptical Domes.* PLATE XIX.

Fig. A the plan of an elliptical dome. One half represents the rib on the longest diameter. Fig. C is the rib on the short diameter: *e f g* are the ribs to stand on the plan at 1,2,3. Fig. D is the section of the level bars, shewing the wood that is to come off in squaring. Fig. B is a dome on a circular plan; one half the plan represents the whole rib: *k* is the section of the bar; the dot-lines on the plan are the moulds for the level bars, which is plain to inspection, by the dot-lines dropped from the bars in the rib to the plan.

Fig. A PLATE XX. is a plan and truss for a dome.

Fig. B is a center or truss for a large stone or brick arch.

*Of the Doric Order.* PLATE XXI.

The Doric order, so called, because that Dorus, king of Achaia, built a magnificent temple to the goddess Juno, in the city of Argos, which Vitruvius says was the very first



model of this order. To proportion the Doric order to any height required, divide  $ab$  into five parts; give one to the pedestal; then divide  $cd$  into five parts; one is the diameter of the column, and give two of them to the entablature. To proportion on a sub-plinth, divide  $ef$  into eleven parts; one is equal the diameter of the column; give one to sub-plinth, and two to the entablature. The triglyphs to ornament the frieze at large are shewn in plate 26; the distances, from centre to centre of the triglyphs, 75 minutes; the breadth of the triglyphs, 30 minutes; the space between 45 minutes, equal the height of the frieze, the pedestal at large, plate 22. Base and cap, plate 25, entablature at large, plate 27, with all the measures figured for practice, by a scale made on the diameter of the column. The diameter to be divided into 6, and one in 10 or into 12, and one in 5, which is the same as by the scale  $gh$ , plate 23. The projections all set back from a plumb-line, as  $ab$ , in all this work of orders and mouldings.

*Of the Tuscan Order.* PLATE XXI.

The Tuscan order was brought into that part of Italy called Tuscany by the Asiatic Lydians, who are said to have first peopled Italy, whence the name Tuscan is derived. To proportion the Tuscan order to any height required, on a pedestal, divide the height  $ab$  into five parts, and give one to the pedestal; then divide  $cd$  into five parts, one of them the entablature: divide  $ef$  into seven parts, one is the diameter of the column, which is to be divided into six parts, and one of them into ten, which is the scale to work by, and those to be disposed to the mouldings in height and projection as they are figured. This is the way to make the scale for all the orders on the diameter of the column.  $gh$  is a scale of minutes divided, plate 23. To proportion this order on a sub-plinth, divide the height,  $i, k$ , into ten parts; each part is equal the diameter of the column; give one to sub-plinth, and one three-fourths to the entablature, and seven one-fourth to the shaft, including base and cap. Plate 22 the pedestal at large. Plate 23 the base and cap at large. Plate 24 entablature at large, with all the measures figured for practice from the scale of minutes on the diameter of the column, as  $gh$ , plate 23. The projections are to be set back from a plumb-line, as  $ab$ .

*Of the Corinthian Order* PLATE XXI.

So called, because it was first designed by an architect of Athens and executed at Corinth, from whence it had its original, and was called the Corinthian order.

To proportion the Corinthian order to any height required, divide *a b* into five parts, and give one to the pedestal; then divide *c d* into twelve parts; each part is equal the diameter of the column. On a sub-plinth, divide *e f* into thirteen parts, and each part is equal the diameter of the column: give one diameter to the sub-plinth, and two diameters to the entablature. The measures are taken in feet and inches, according to the place where used; and that measure is divided on a rod, to proportion the orders and find the diameter of the column to work by, as the scales *a b* and *c d*, &c. on the plate 21, and so for all the orders. The pedestal at large, plate 22. The capital at large, plate 32. The base and entablature at large, plate 33 with all the measures figured. The distances between the centre lines of modillions is 35 minutes; the breadth of the modillion 11½ minutes. The distance of the modillions must be justly observed from centre to centre, which is a true guide for the inter-columnation, or distance of columns from centre to centre.

*Of the Composite Order.* PLATE XXXIV.

The composite capital at large.

PLATE XXXV. *The Entablature at large.*

To proportion this order is the same as the Corinthian. The principal measures the same as in the Corinthian, plate 21. The column's height 10 diameters, including base and capital; the base is Attic, which is mostly used to all except the Tuscan, which is a torus and cincture on the plinth. So the Attic base is half a diameter, the composite capital one diameter 10 minutes, same as Corinthian; the entablature two diameters. The height of the column and entablature is 12 diameters, with all the measures figured for practice.

*Of the Ionic Order.* PLATE XXI.

The Ionic order, so called because it was invented by Ion, in Ionia, a province in Asia, who is said to have erected



erected a temple of this order to the goddess Diana, at Ephesus.

To proportion the Ionic order, on a pedestal, divide the height *ab* into five parts, and give one to the pedestal; then divide *cd* into six parts, and give one to the entablature; the remainder *ef* into nine parts. One is the diameter of the column at bottom, which is to be divided into six parts, and one in ten for the scale to work by. On a sub-plinth, divide *gb* into 12 parts; one is the diameter of the column, and give one to the sub-plinth; one diameter 48 minutes to the entablature; and then there will remain nine diameters 12 minutes for the shaft of the column, including base and cap, which is plain to inspection.

PLATE XXII. *The Ionic Pedestal at large.*

The base and cap of ditto, PLATE XXVIII. with all the parts figured for practice.

PLATE XXIX. The ancient Ionic capital and plan of ditto, with all the measures figured.

PLATE XXX. The Ionic volutes at large, with all the measures figured; and the eye of the volute at large, shewing all the centers for drawing the same.

PLATE XXXI. The Ionic entablature at large, and the modillion at large, shewing how to draw the soffit; which is plain to inspection.

To draw the volute, PLATE 30, draw a circle the size of the bead, and in that circle describe a square, and draw two lines across the side of the square, as in fig. A; then divide those cross-lines each into six parts, whereon the centers will fall, (as you see them figured,) drawing one quarter at a time. For the inside of the list the centers are one-fifth part within the other, (represented by the small dots,) which will diminish the list as required.



# PLATE XXXVII. *Of diminishing Columns and fluting Pilasters.*

To diminish columns, divide the height into four or six parts; then draw a semi-circle at bottom, as in fig. A; then set on the diminishing *ab*; then divide that part of the arch *ab* into as many parts as the height is divided into; then draw those lines across the circle; then, from those parts draw the line to meet the lines 1. 2. 3. 4: at those meetings, tack in nails, and bend a thin rule, and mark as that curve directs; which will give the diminishing of the column from bottom to top. Fig. D. is the diminishing lath; fig. B. shews the gauging and fluting diminished pilasters. Divide the width into 29 parts, give three to a flute and one to a fillet. Fig. E shews the gauging and fluting of pilasters that do not diminish. To suppose beads at the angles, divide the width into 31 parts; give three to a flute and one to the fillet and bead. To gauge the diminished pilaster make the gage to clasp the pilaster as in fig. B, cut the ends to a point, and that will run the diminishing. Fig. C, the end, must be square-put-in teeth, to run half the flutes at a time; and make them short and round as needle-points.

## PLATE XXXVIII. *Doric Frontispiece.*

To proportion this Doric front, suppose the clear passage to be three feet six inches, or three feet nine, more or less. If three feet six inches, the height to the springing of the arch must be seven feet six inches; which height must be divided into nine parts, one of which is the diameter of the column, and two the entablature. The distances between the centre of columns seven diameters three minutes, which contains six modillions. The mouldings at large, Plates 25 and 27.

## PLATE XXXIX. *To proportion the Ionic Front.*

Suppose the clear passage of the door to be three feet nine inches, more or less, then the height to the springing of the arch must be eight feet; one of them is the diameter of the column, and one diameter 48 minutes is the

the height of the entablature ; one diameter is the height of the subplinth ; nine diameters 12 minutes the shaft of column. From centre to centre of the column six diameters 43 minutes. If modillions are used instead of dentals it takes 13 modillions.

**PLATE XL.** *To proportion the Corinthian Front.*

Divide the height, *a b*, into 13 parts ; each part equal to the diameter of the column. Eight one half is the height of the springing of the arch ; four one fourth is the clear passage of the door ; and seven diameters from centre to centre of the columns, which will contain 13 modillions, at 35 minutes, from centre to centre of the modilion.

**PLATE XLI.** *To describe the Raking-Cornice.*

Make the level cornice, *A*, a quarter of a circle on the face ; then draw the front raking cornice, *B*, making the projection *a b* equal to *a b* on the level cornice ; then the centres for the curve of the front raking will fall on the middle-line drawn up the raking cornice, as at 1. 2. The top return-cornice is to be equal in projection with the others, and a line being drawn parallel through the centre and at right angles with the projection, the centre will fall on that line at 3. 4 : which centre will draw all the curves of the cornice to agree in mitering.

**PLATE XLII.** *To proportion Architraves, Freeze, and Cornice, to Doors.*

The front is designed for an outside door ; but, if the fanlight be taken away, it will be a good design for an inside door. To proportion the architraves, divide the clear passage of the door into eight parts, give one to the width of the architrave, and two thirds or three fourths of the architrave's width to the side pilasters. The height of the freeze and cornice is equal to the width of the architraves, or the cornice may be reduced to five-sixths of the architraves. The architrave to be divided into twelve parts, and those parts disposed to the faces and mouldings as figured on the plate.



PLATES XLIV. to XLVII. *Designs for Chimney-Pieces.*

The width of architraves to chimney-pieces to be 1-sixth or 1-eighth part of the width of the finished chimney. The frieze to be equal the width of the architrave; and the cornices, in height, to be equal to two-thirds of the architrave's breadth, and that to be divided into as many parts as figured in the cornice you make use of. These parts are to be disposed to the mouldings in height and projection as figured. The side-pilaster, trusses, &c. to be two-thirds of the architrave's breadth. *Note*, any cornice in this book may be used to chimneys, doors, rooms, &c. only having regard to the principal heights.

PLATES XLVIII. XLIX. *Are Designs for Base and Sur-base for the Pedestal-Part of Rooms.*

The height of the sur-base one eighth part from the floor to the top of dado; that is, from 2 feet 6 inches to 2 feet 10 inches; the height of the base two-thirds or one half of the sur-base: the plinth, one and one third of the sur-base height.

PLATES L. LI. *Designs for Imposts to Arches.*

The height of the impost, including the necking, one eighteenth part of the height from the floor to the springing of the arch. All the measures are figured for practice.

PLATES LII. LIII. *Designs for Architraves of Doors, Windows, &c. with all the Parts figured for Practice.*

The width of the architrave to be one sixth or one eighth part of the door; and that to be divided into 12 parts, and those parts disposed to the faces and mouldings as figured on the plate.

PLATES LIV. to LXII. *Thirteen Designs for Capitals, Frieze, Cornices, &c. for any Place required; as for Chimneys, Doors, Rooms, &c.*

If used to chimneys, give to the cornice two-thirds of the architrave's breadth: if used to doors, give to the cornice 5-sixths of the architrave's breadth, or the whole breadth



breadth of the architrave : if used to rooms, give the cornices half an inch to every foot in height ; that is, if the room be 10 feet high, 5 inches cornice ; if 12 feet high, 6 inches cornice ; if 18 feet high, 9 inches cornice ; and so for any other. The frieze to be one and 1-fourth part of the cornices. The neck-moulding may be one fourth part of the cornices, or one sixth, at pleasure. Outside cornices may have five-eighths of an inch to the foot. Any of the above cornices may be used on the outside of buildings.

**PLATE LXIII.** *The Twist-Rail and Curtail-Step for a Stair-Case. The Falling-mould stretched out for the Outside and Inside of the Rail, which squares the Rail at Top and Bottom.*

To draw the plan of the curtail-step and rail, in the center, O, draw a circle, 3 inches and a half diameter, and in that circle inscribe a square ; then middle the side of that square at 5 and 4, and draw the line 5, 4 ; then divide the line 4, 5, into 4 parts ; describe the square 4, 3, 2, 6 ; and the first center for the rail, on the side of that little square, is at 1, which draws the first part of the rail, *a b* ; then the center 2 draws the second part, *b c* ; the center 3 draws the third part, *c d* ; the center 4 draws the fourth part, *d e* ; the center 5 draws the fifth part, *e f* ; which completes the outside line of the rail ; and the centers 4 and 5 complete the inside line. The nosing of the steps is drawn by the same centers, from 1 to 4, which is plain to inspection. A the pitch-board, B the raking mould for the rail, which is traced from the plan of the rail, as 5 *f*, 1, 2, 4, 3, 5, 6, 7, 8, 9, 10. A B C the pieces to make the twist-part of the rail ; D is part of the strait rail ; the eye is a parallel piece : *g* and *b* brackets.

For the falling-mould for the twist-rail, *g f* is the twisted part of the rail stretched out, and gives the falling of the twist. To form the curve of the falling-mould, divide from *f* to *b* into seven parts, and from *b* to *g* into seven parts, and draw the lines to those parts, which will form the curve, as may be seen in the plan.

**PLATE LXX.** *To draw the Ramp and Knees.*

Draw the under side of the rail to meet the side of the newel, at *a*; then draw a circle from the top of the knee to the top-part of the rail; then square from that to cut the line *r* with the top of the knee will be the center to draw the ramp, as at *r*.

**PLATE LXVII.** *A Stair-Case, the Center-Part on a semi-circular Plan.*

The beginning and landing are fliers. The bearers under the steps may be framed into a string-board fixed against the wall, which I think is better than fixing in the wall. For gluing up the hand-rail a templet must be made to the well or opening of the rail, and, the rise and tread of the steps being drawn on the templet, the rail may be exactly worked to its true position. The string-board is by some bent in thickness, and by others glued upright the same as a column; but I think the last is the best in most cases.

**PLATE LXXVI.** *Groin Ceilings.*

*The Method of laying down the Covering of Groins and finding the Angles.*

Fig 1. is a plan of a groin to be covered. *K* is the cover or boarding stretched out. The whole arch *B D* to be stretched out on the line 1, 2 in *K*, and the half, as 3, 2, to be divided into a number of equal parts, and the arch-line of the arch *A* is to be divided into the same number of parts, and dropped down to the base-line of the same arch; then take those parts from the base-line *A* and set them on the base-line in fig. *K*, as 4, 2; then draw those lines to meet each other, which will form the mould for the angle when bent round the body range from 2 to 5: the shaded parts are the moulds.

**PLATE XC.**

Fig. *A* is a design for a stone pedestal for a garden-dial, the height 42 inches, the width 14 at bottom, 13 at top, eight the necking: and fig. *B* is a design for a stone pedestal



destal for a font in a church, the height 42 inches, width 16 at bottom, 14 at top, nine the necking. C and D are banisters for balustrades, to be of stone or wood.

**PLATE XCIV.** *A Method for Gluing up circular dado Moulding, &c.*

Fig. A is a circle to have mouldings bent round. The manner of gluing up the mouldings on brackets at *c* and *d* in thickneses.

Fig. B is another plan, which is concave; and fig. A is convex. First glue up the dado, for fig. B, the same as for strait work; then groove it on the back, and bend it to the plan on a templet, and glue in slips in the back grooves, which will keep it in its true position. The mouldings are to be bent in the same manner on the brackets, 1, 2, 3, 4, 5, &c. The whole is plain to inspection on the plate.

**PLATE XXXVI.** *Gluing up Columns, and gauging them for the Flutes and Fillets.*

Fig. A is the plan of the column at bottom; fig. B the plan at top; *c* the backing-mould of the joint-hook. It is the best way to diminish the staves before they are glued together. Fig. D the method for gauging the flutes and fillets. Prepare two pieces of plank, and fix them on the bench, or some other convenient place, and hang the shaft on a center, as represented in the plate; then fix a strait rule on them, parallel with the center of the column, and diminish the top edge, and fix it strait with the diminishing of the column; then, with a wedge, fix the column so that the gauge will reach the center or one edge of the fillet: then run the gauge by the side of the rule from end to end of the column: then take out the wedge, and turn the column to the other edge of the fillet, and run the gauge as before; and so on till the whole be done. Divide the round into 96 parts; give three to a flute and one to a fillet.

Fig. C the method for fluting to an arage. If columns are to be bent to their diminishing, they must have a templet diminished, and the staff screwed down to the templet before it is jointed.

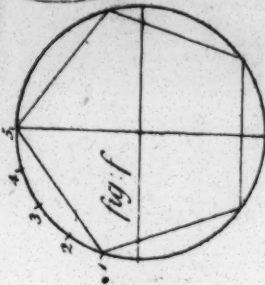
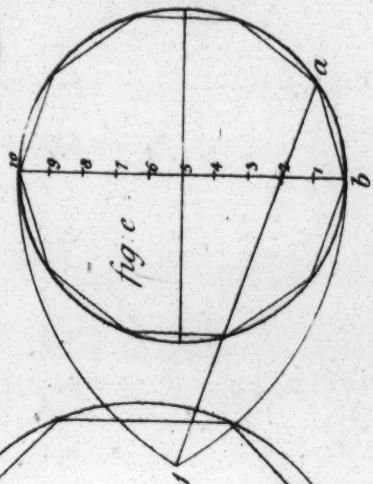
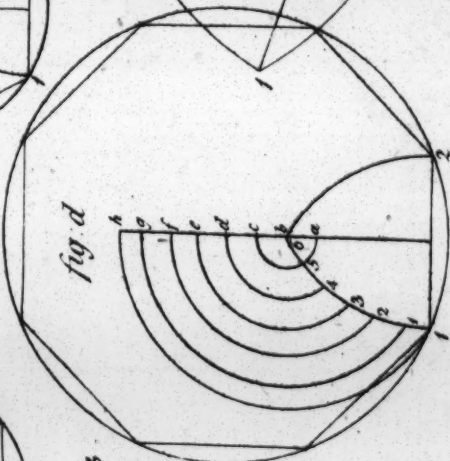
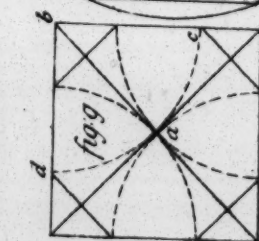
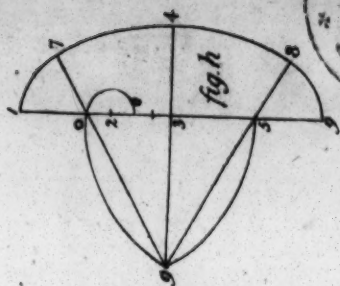
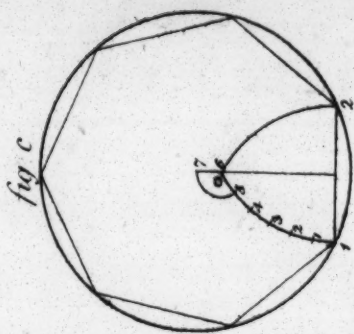
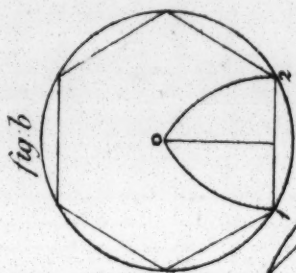
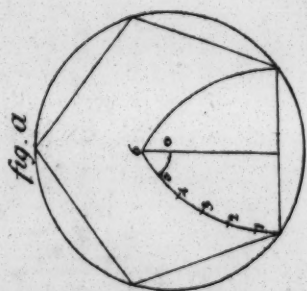






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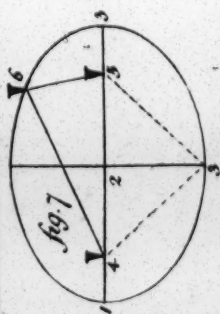
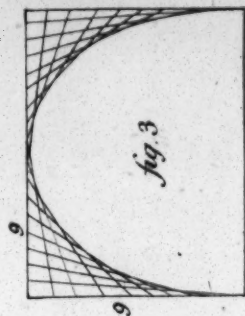
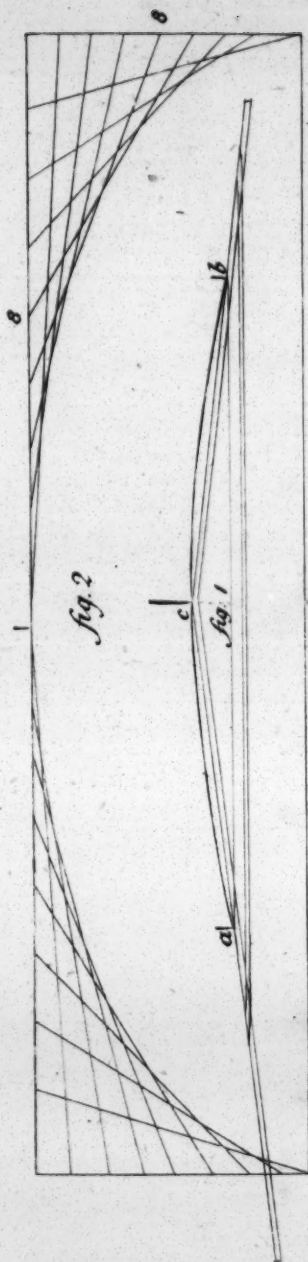
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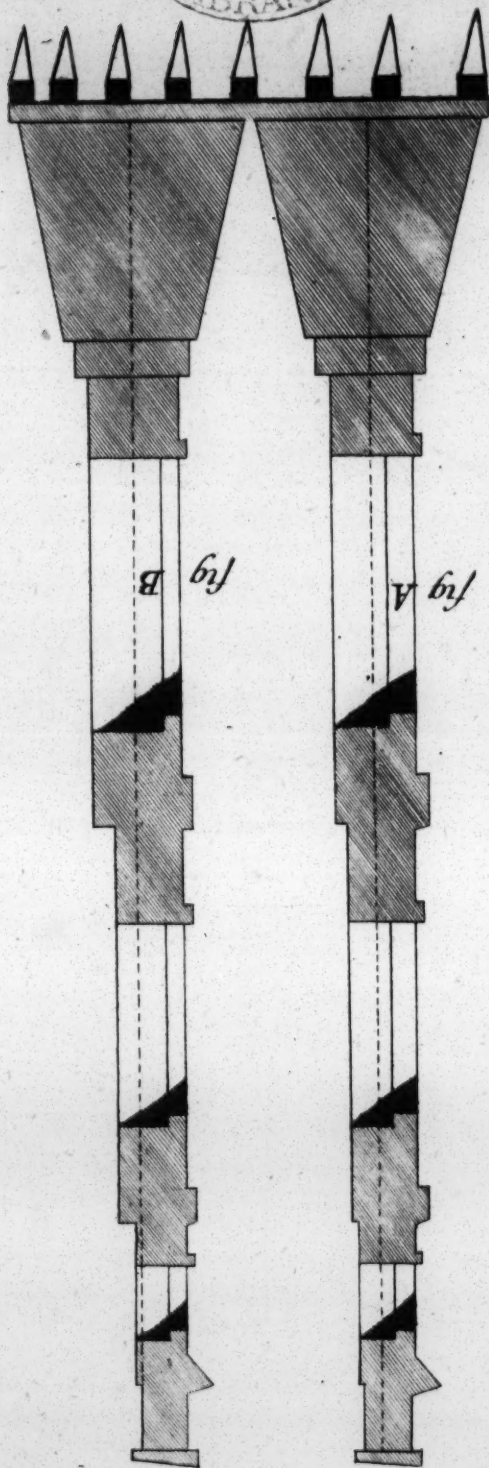
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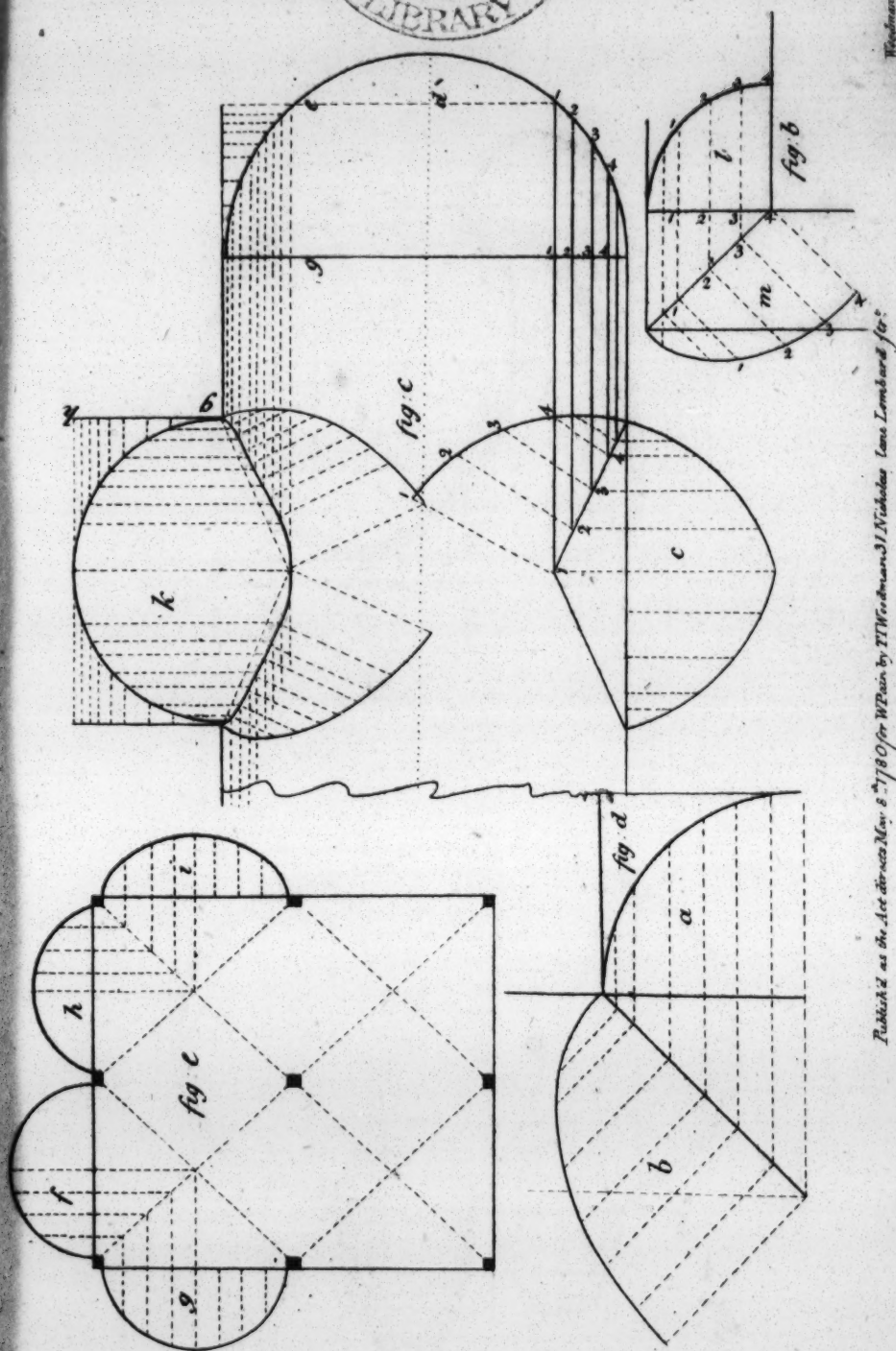


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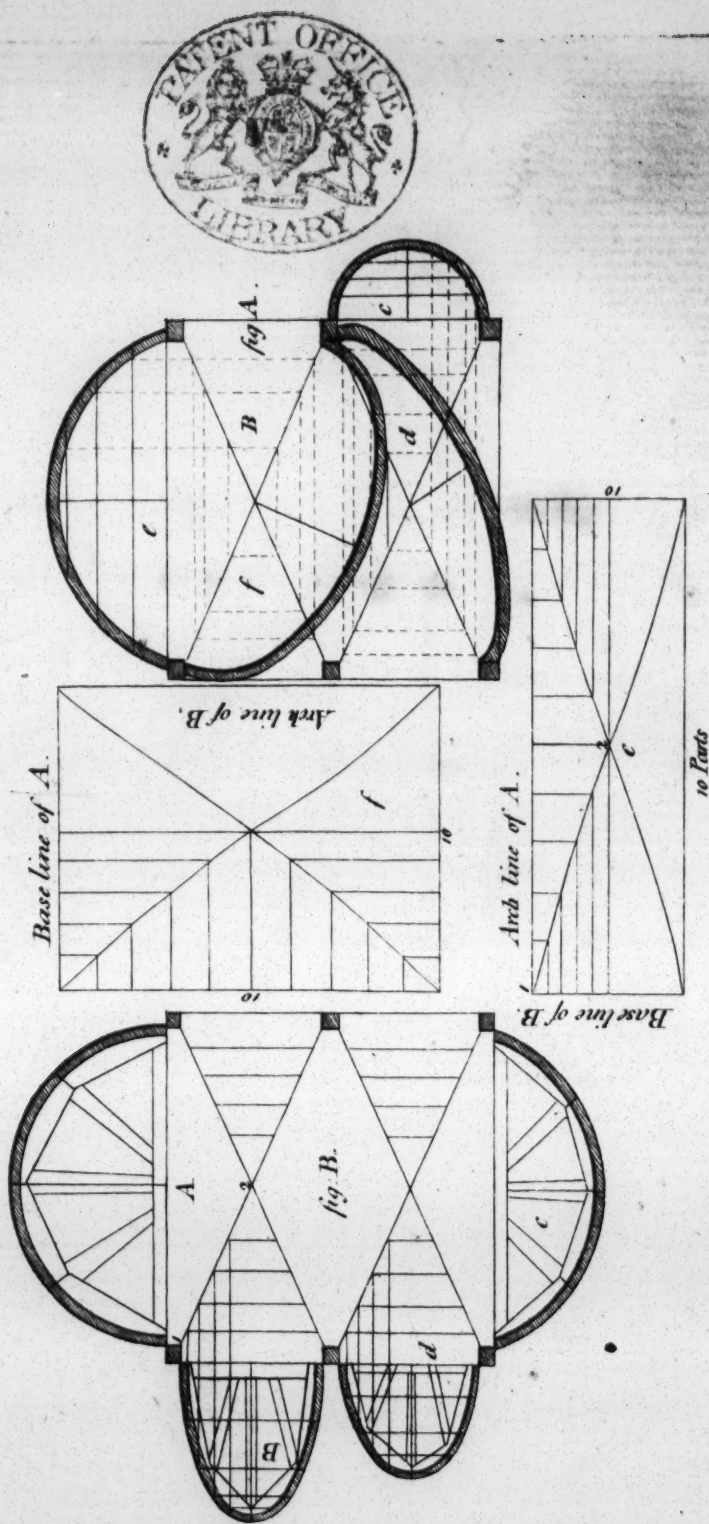
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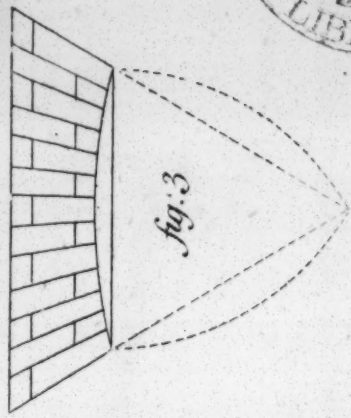


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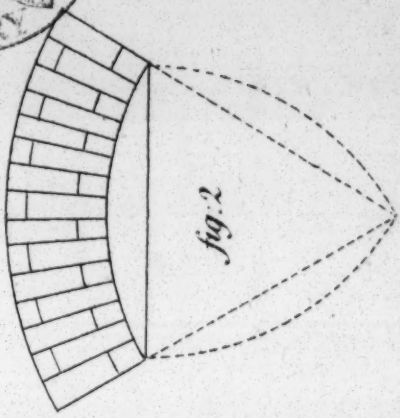


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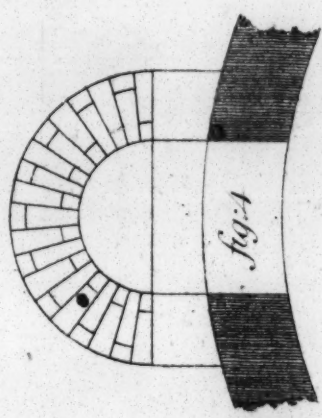


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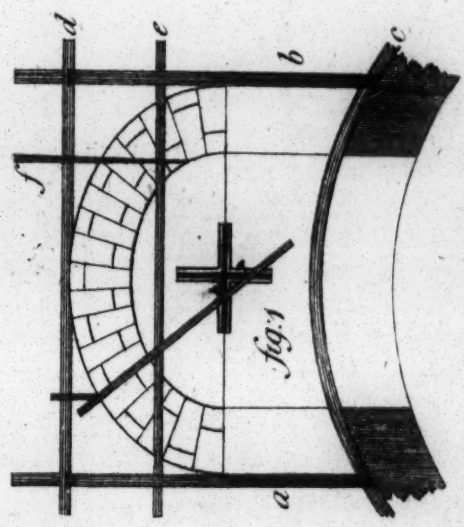


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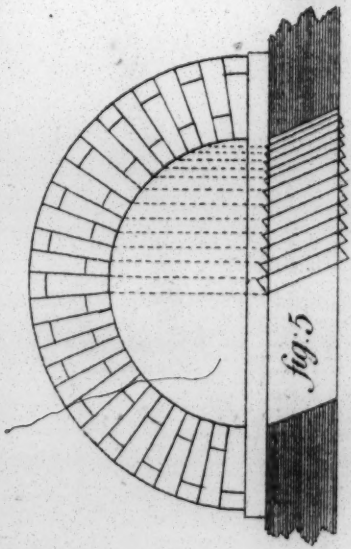


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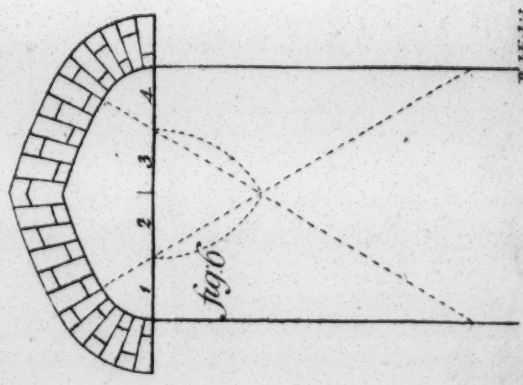


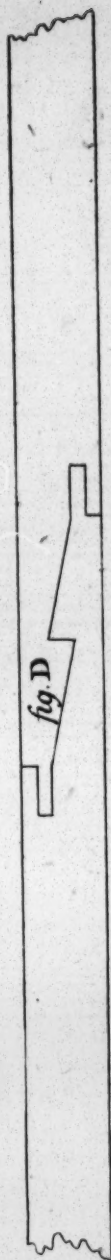
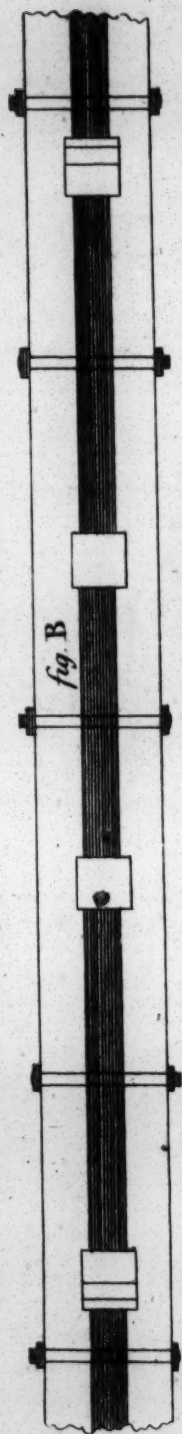
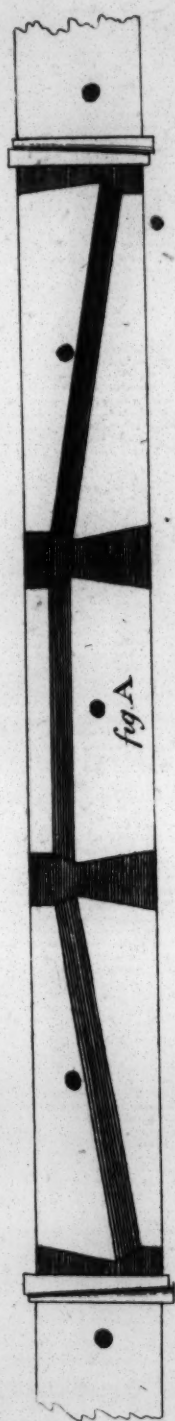
fig. 6

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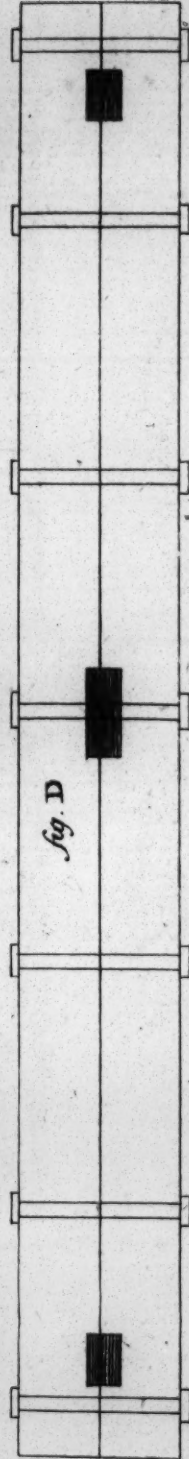
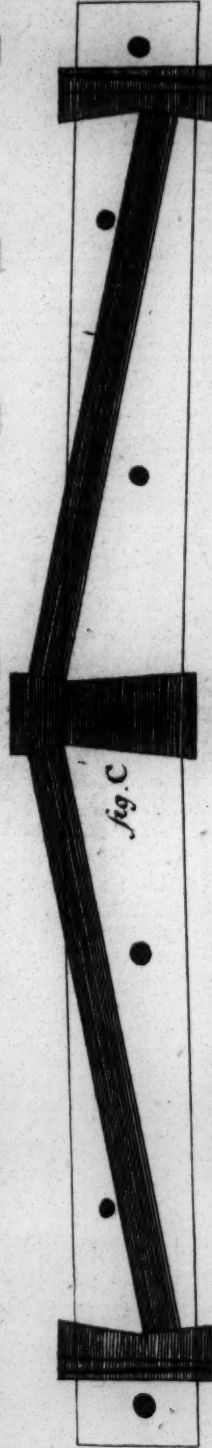
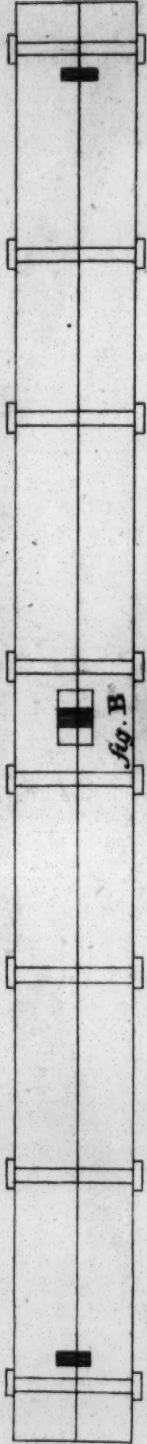


Published as the Act directs May 8.<sup>th</sup> 1700 for W<sup>m</sup>ain by T<sup>h</sup>W. & J. at the Sign of the Lion in Lombard st<sup>re</sup>t.

1st Prior Ed.



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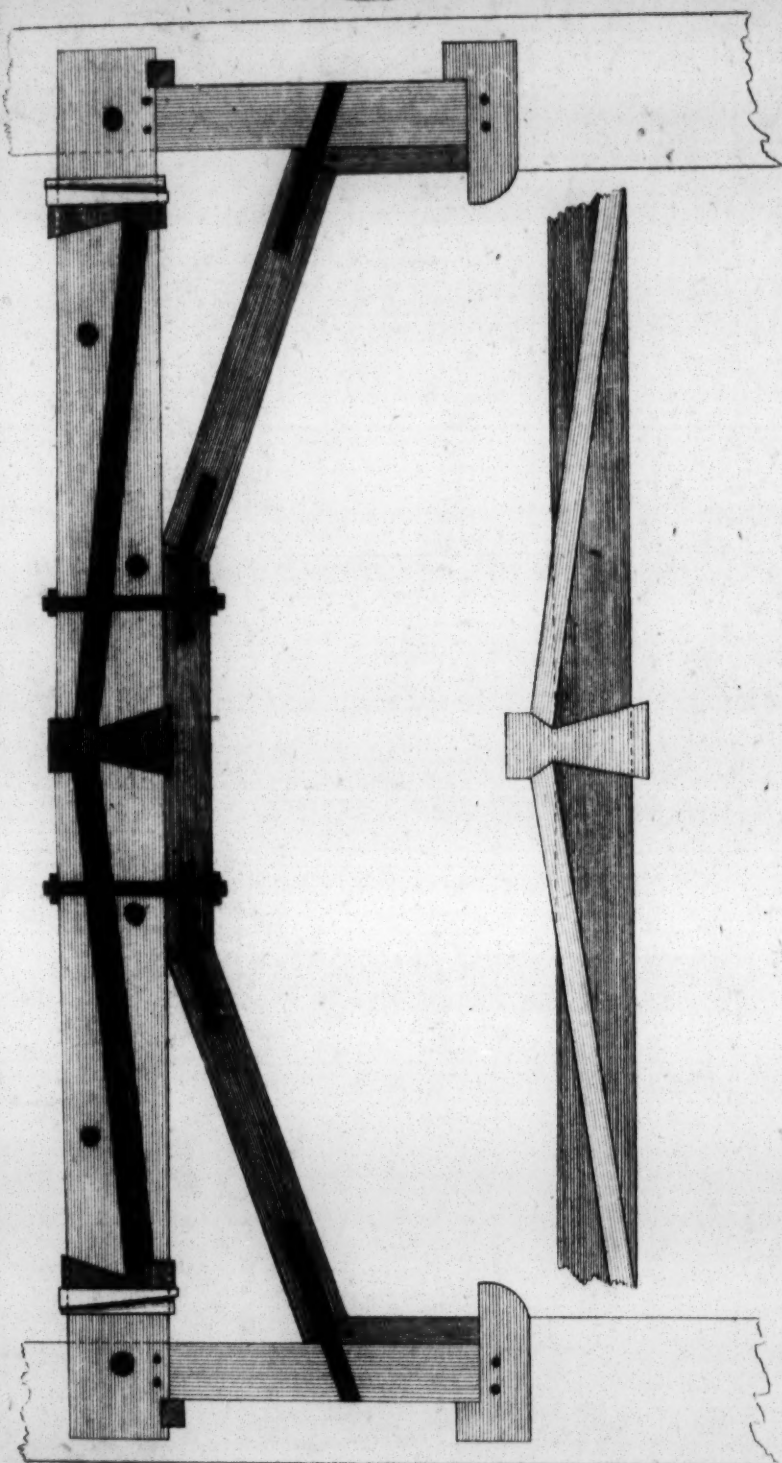
Published as the Act directs May 6. 1780 for W. P. Whitby by T. T. Woodman 31. Nicholas Lane Lombard St. 4.

W. P. Whitby del.

Whitby del.

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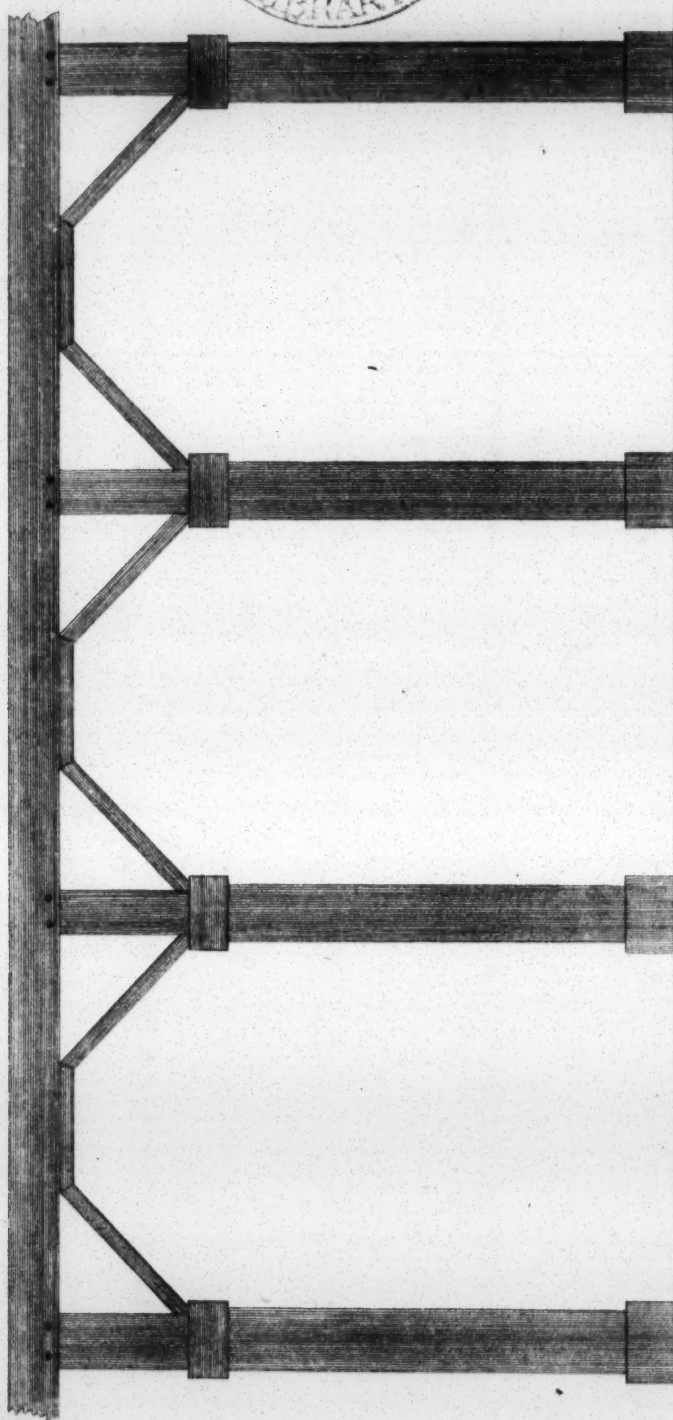




Re: 11-12 as the Art director June 8<sup>th</sup> 780 for W.D. by ITW and man 3<sup>rd</sup> Nicholas Lane Lombard 19<sup>th</sup>

WZ 2019 2017

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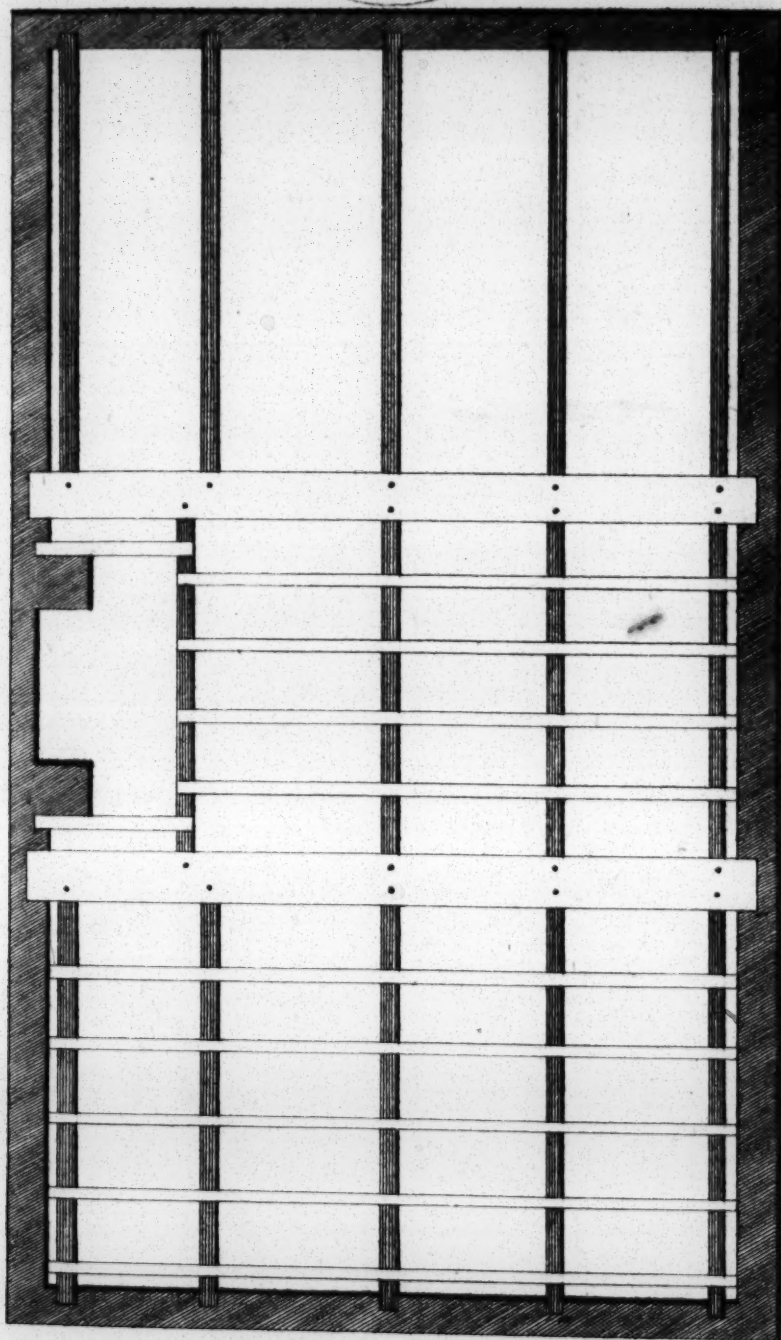
Published as the Act directs: June 8. 1788. J. G. B. by T. Woodman, 31. Nicholas Lane, London, and for.

W. J. del.

W. J. del.



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W. P. 1848

Published at the Act directed June 8 1793 by T. W. & Son 313 N. 3rd St. New York

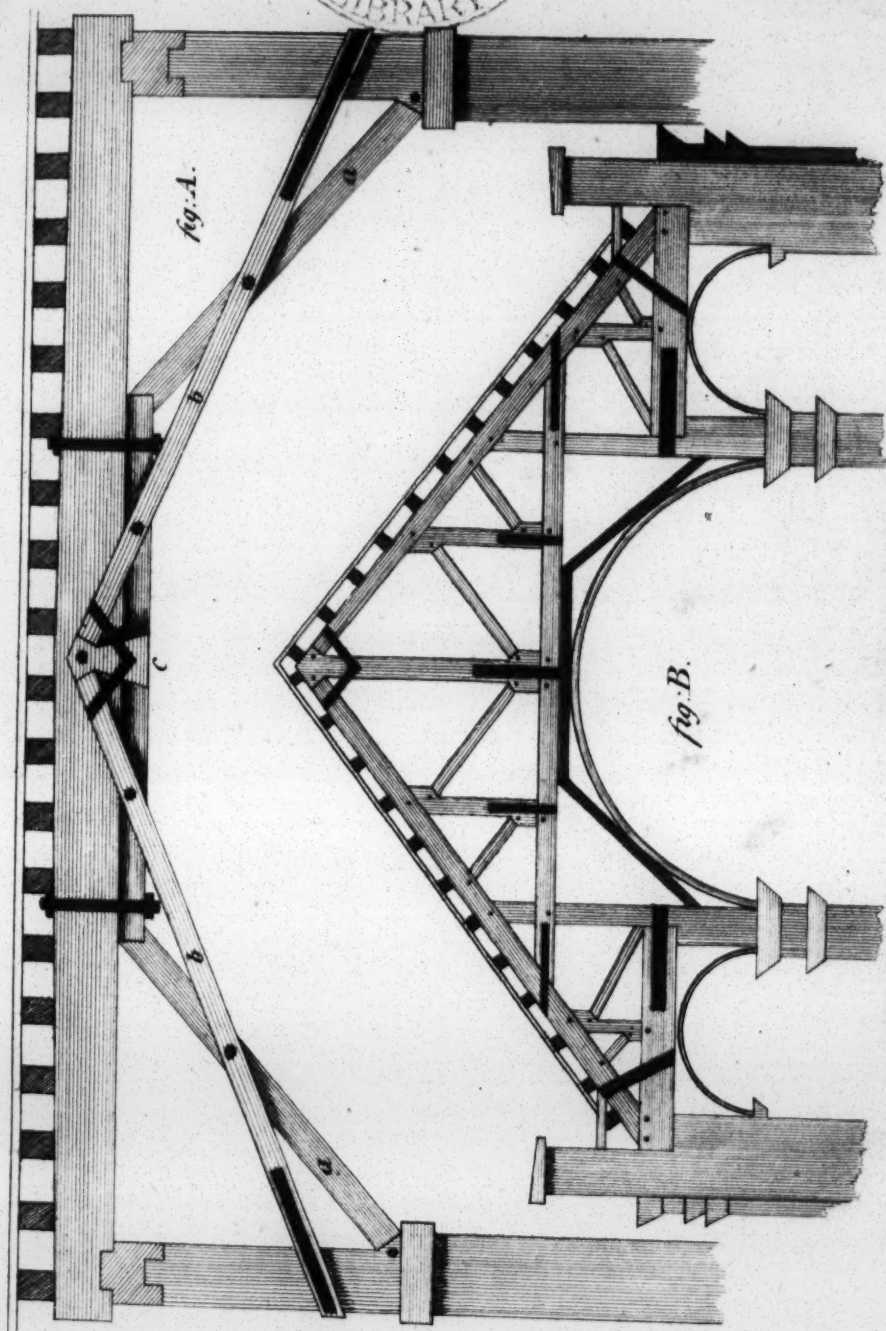
W. P. 1848

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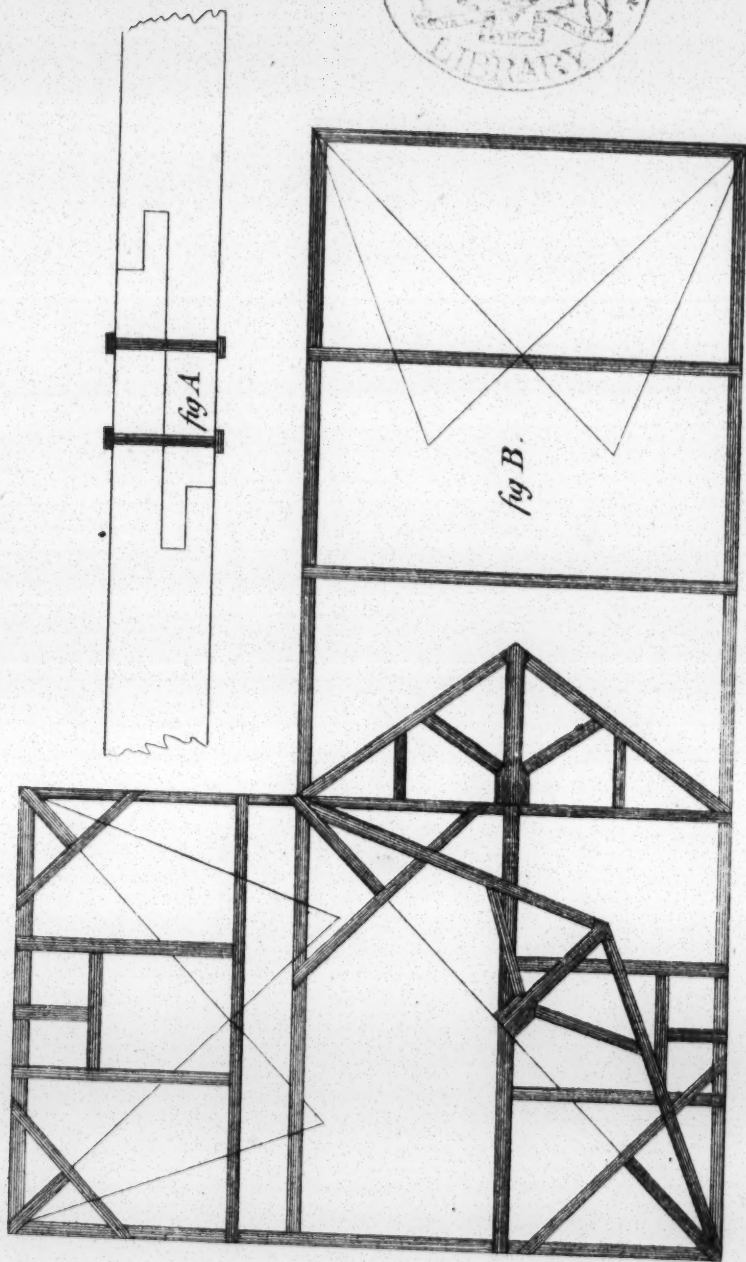
Working Copy



Published as the Act directs June 8 1879 for W. & A. G. by J. W. & A. G. 31/10/79. New London and for

W. & A. G.

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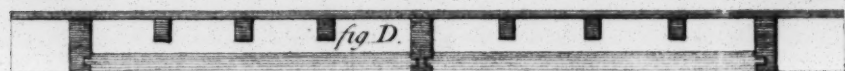
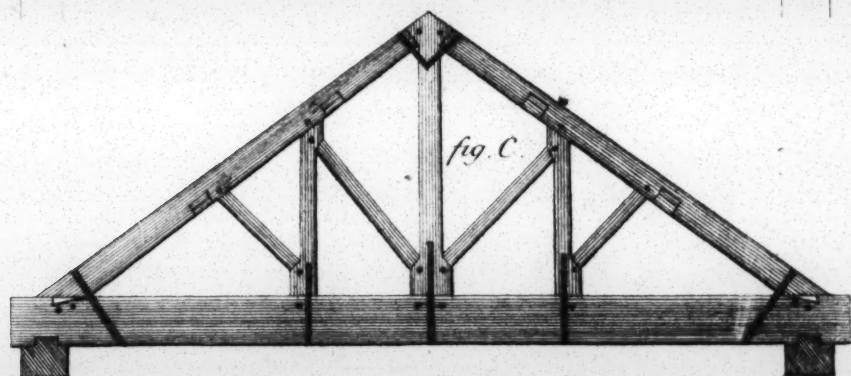
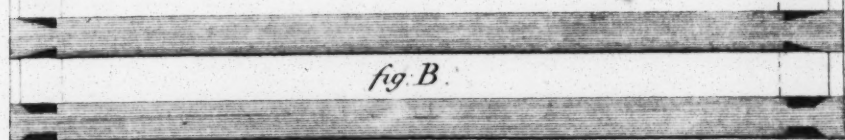
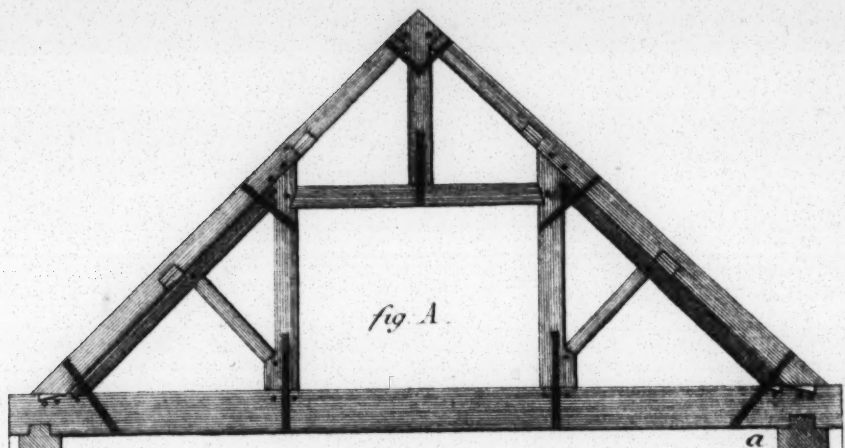
Published at the Act Office June 27<sup>th</sup> 1865 for W. B. & Co. 31, Abchurch Lane, London E.C. 4.

W. B. & Co.

W. B. & Co.



PATENT OFFICE LIBRARY



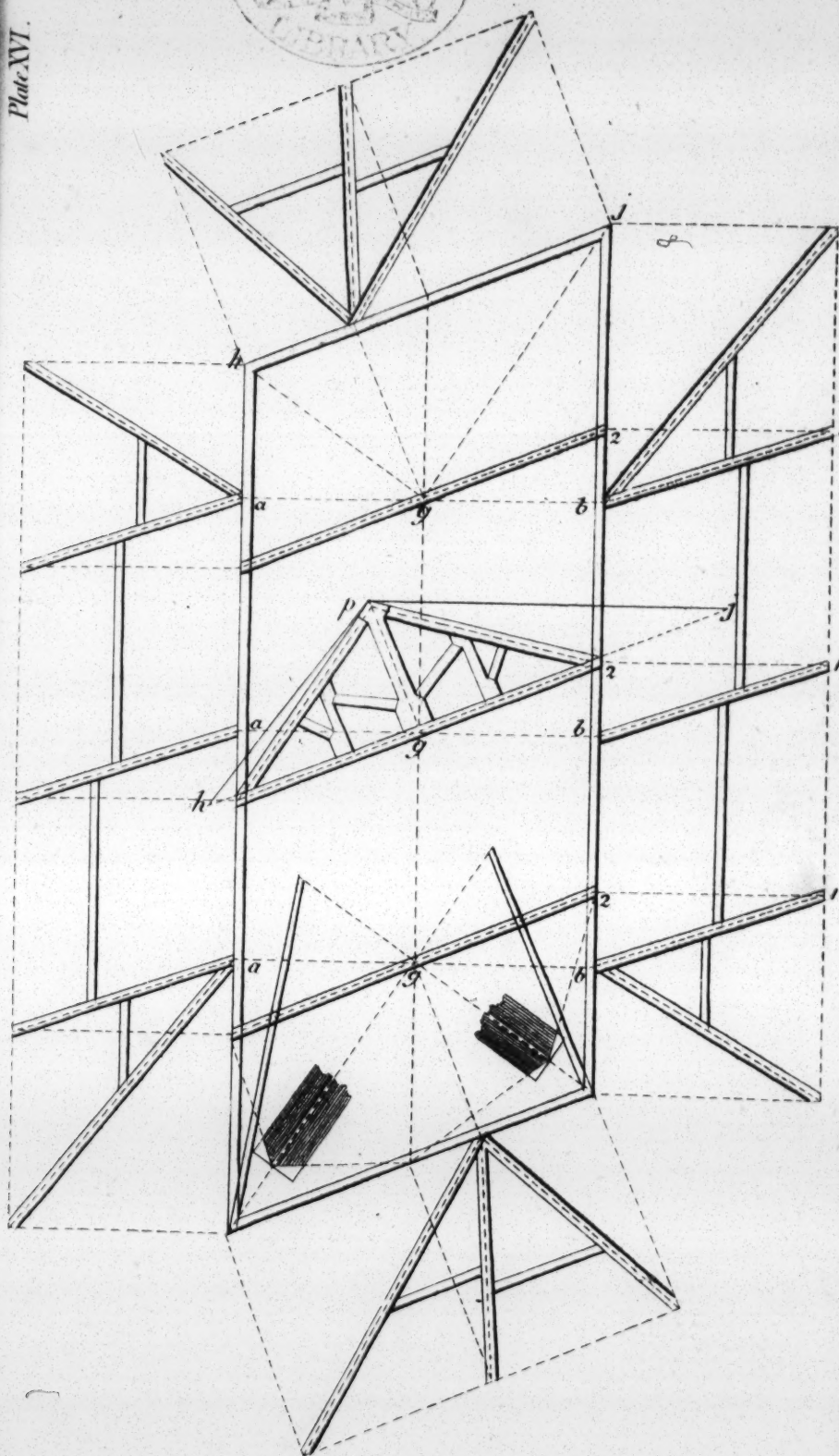
W. & A. G. & Co.

Patented in the United States by J. H. & A. G. & Co. for their invention of a new and improved method of constructing roofs.

W. & A. G. & Co.

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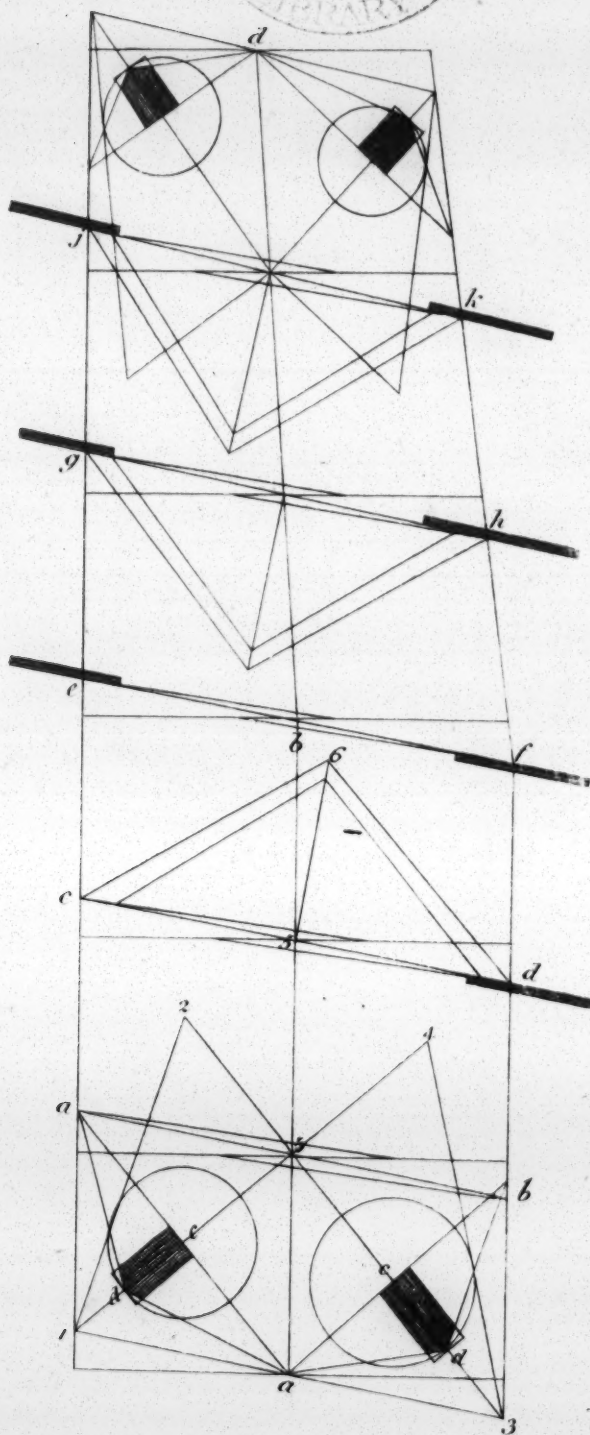


Published as Models under Form 8<sup>th</sup> 1760 for W. Parn by T. W. Parn 31 Nicholas Lane L. and for S.

W. Parn, 31 Nicholas Lane L.

W. Parn, 31 Nicholas Lane L.

PATENT OFFICE LIBRARY



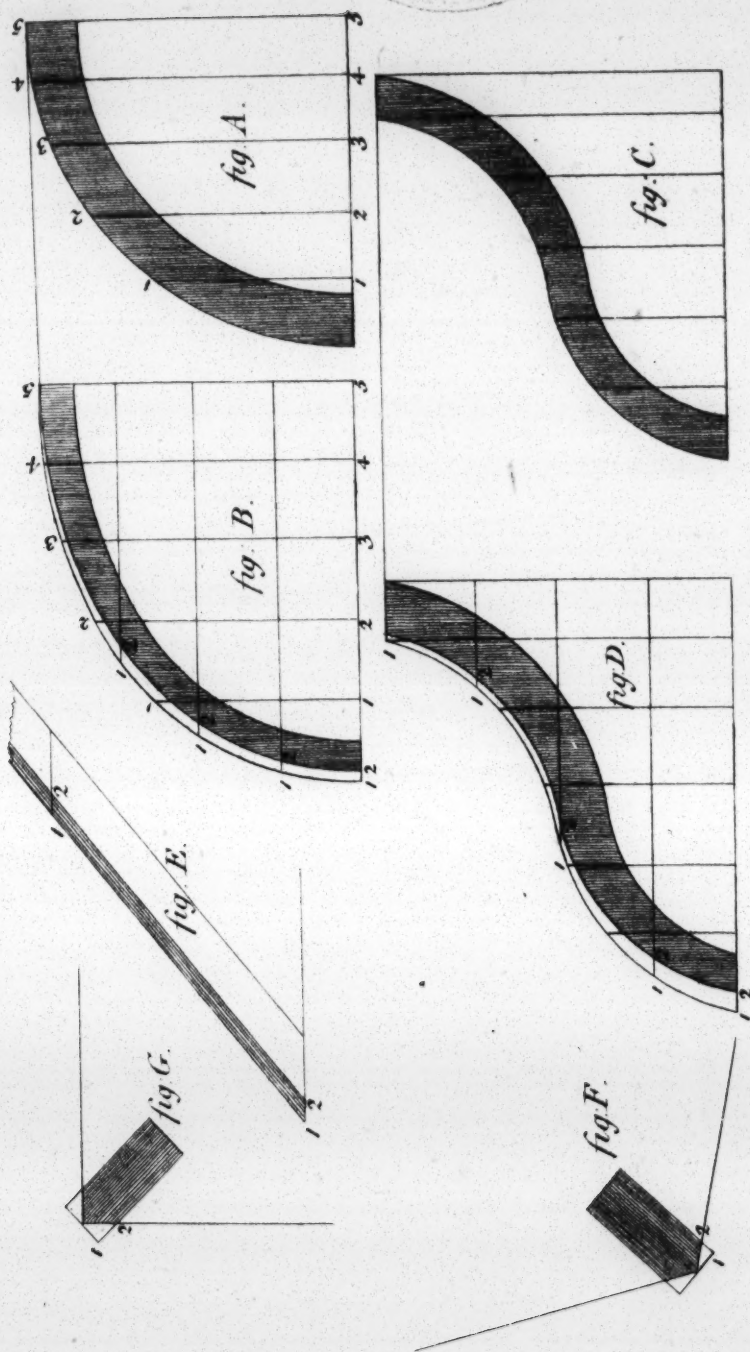
W. Thompson del.

Printed and sold by the Author, No. 1, Great Street, in the Strand, London, W.C. 2.

W. Thompson, del.



PATENT OFFICE LIBRARY



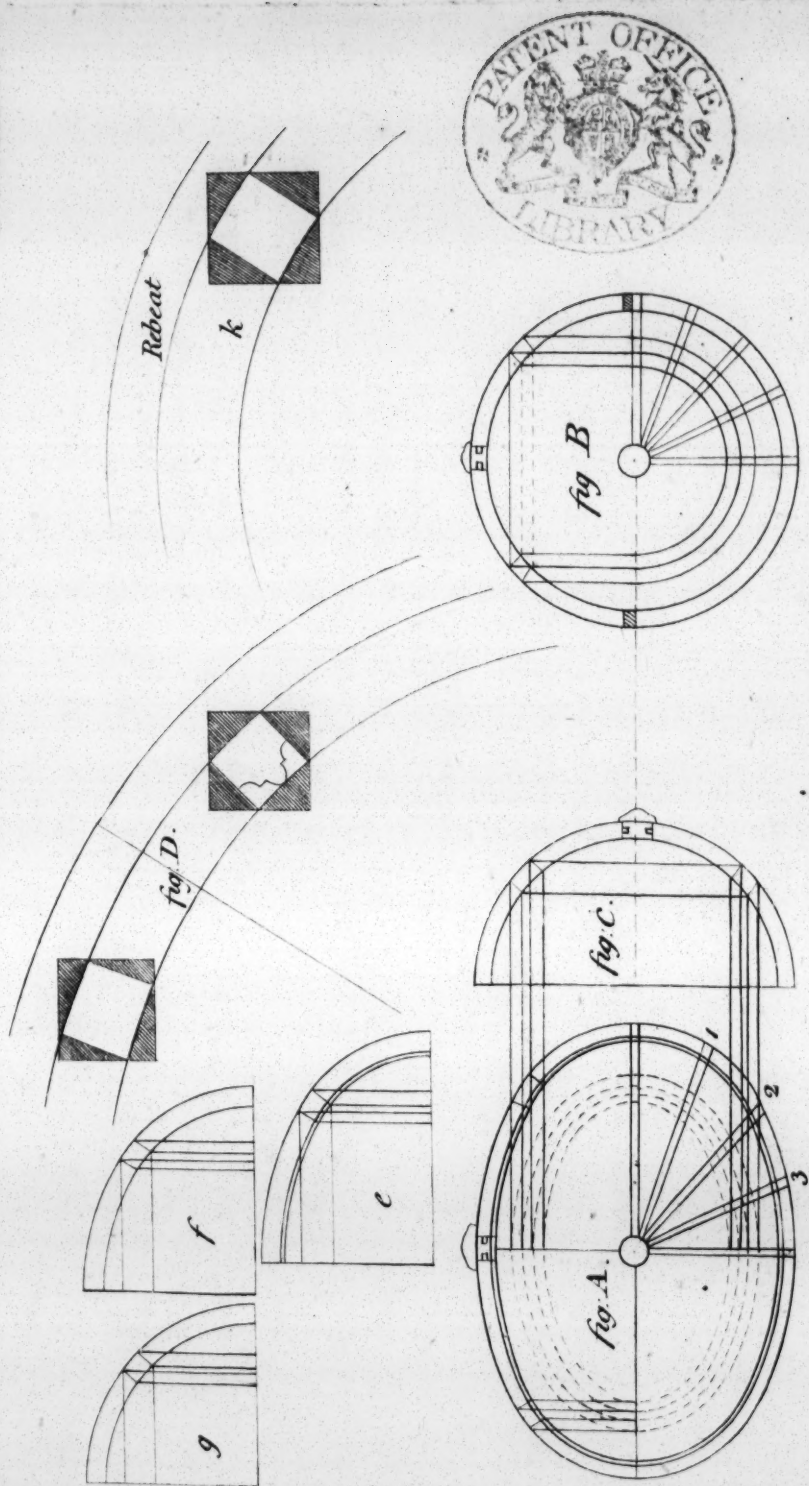
Published as the Act directs June 8<sup>th</sup> 1861 in W. P. Rain by T. T. Woodman & Nicholson Lane London E.C. 4.

Woodman & Co.

W. P. Rain del.

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*Replied as the Act directs July 8<sup>th</sup> 1780 for WPA in by TIT Woodman 31 Nicholas Lane Tombard 14<sup>th</sup>*

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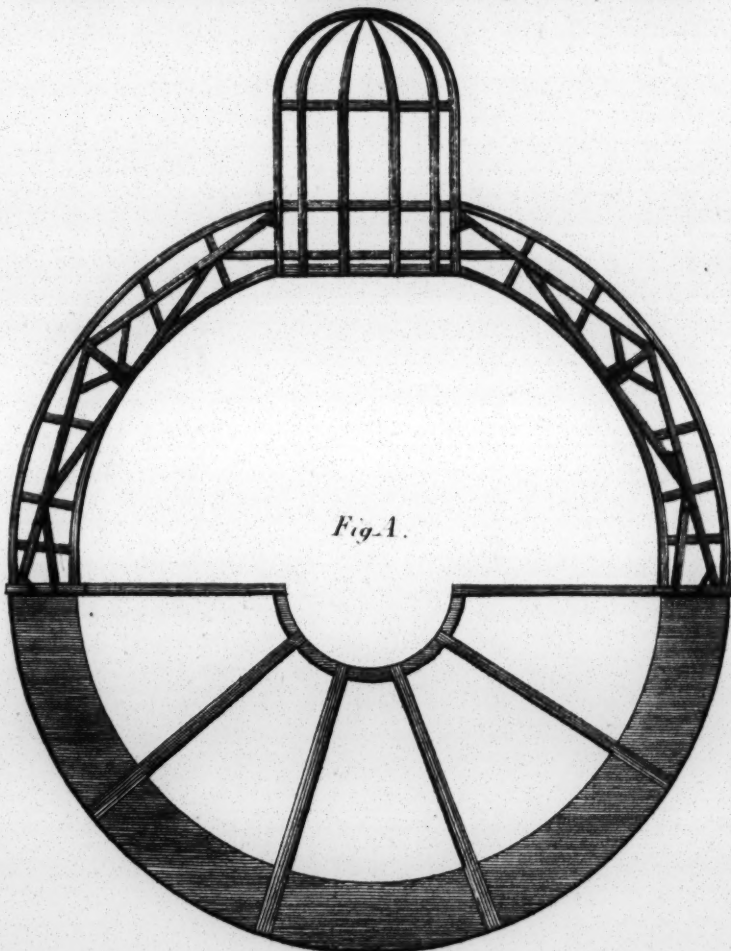
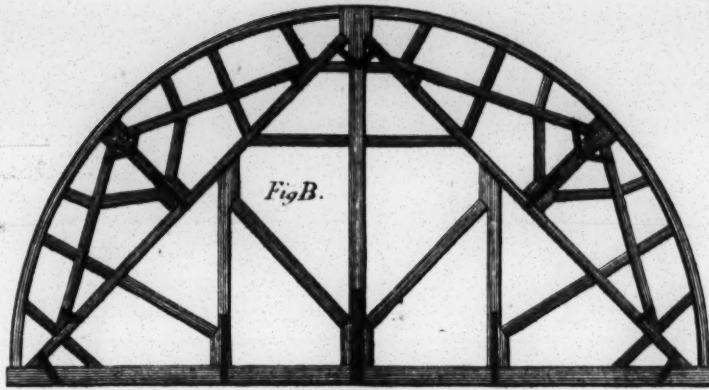




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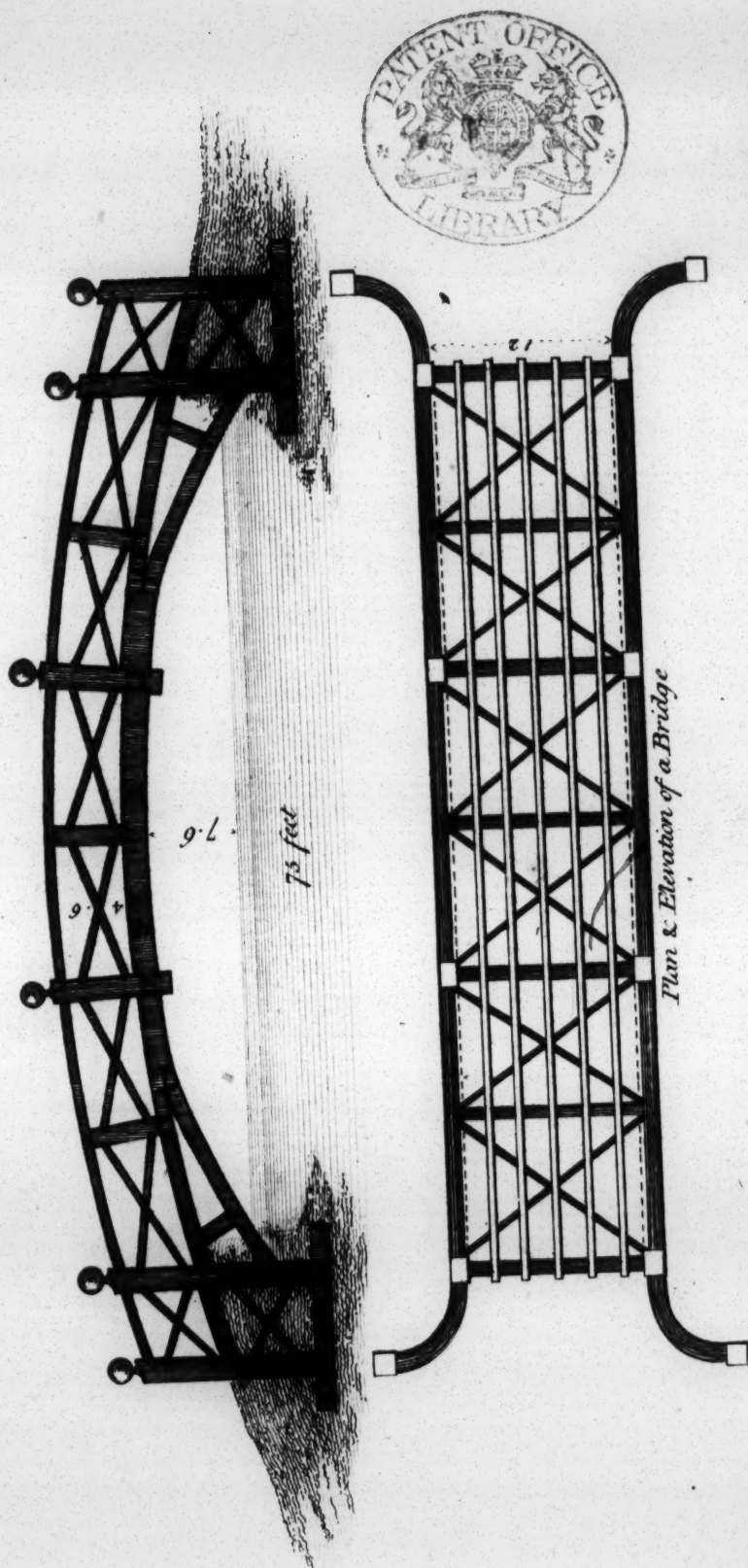


*Plate XX.*



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Wendover's design

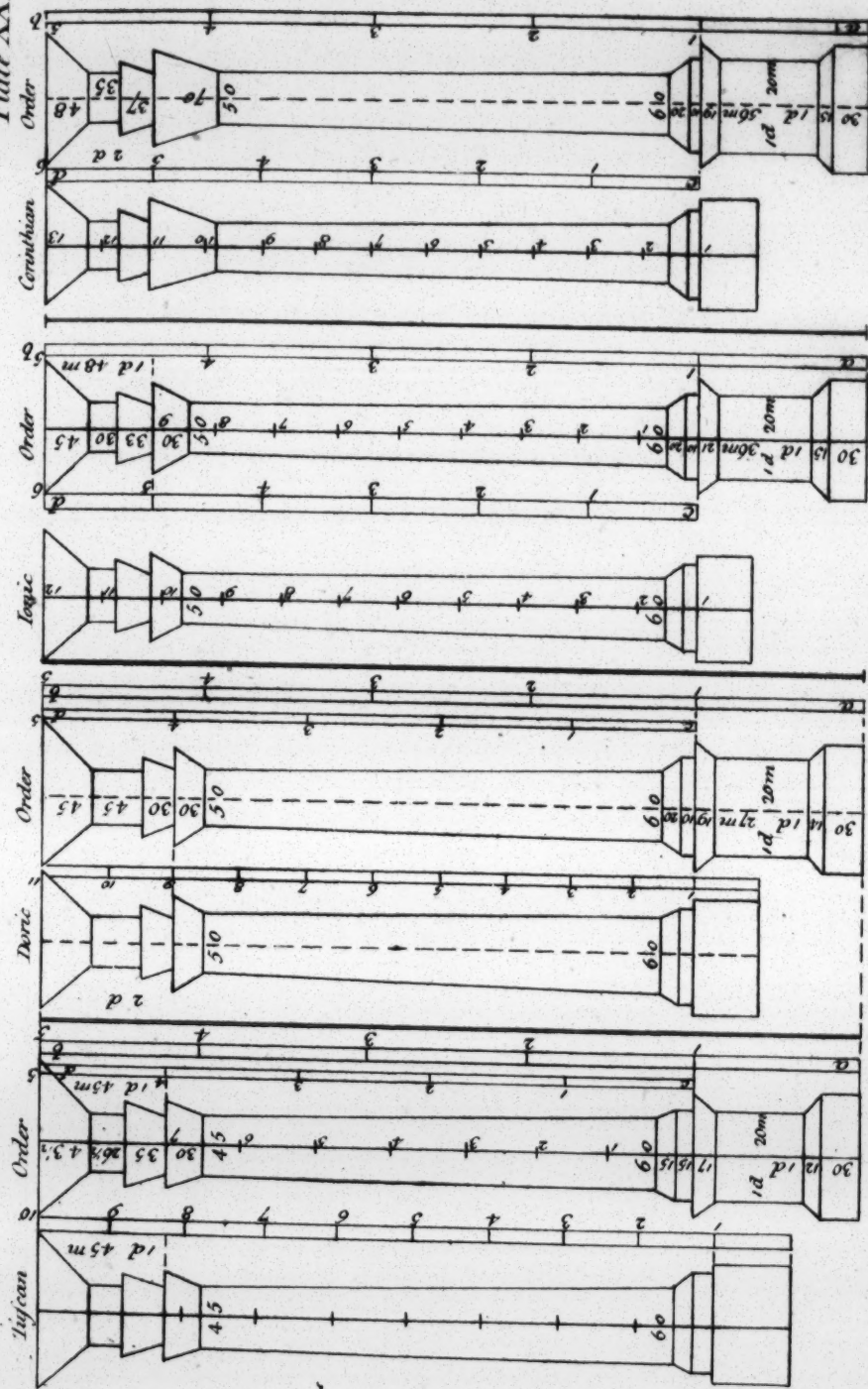
Published as the Act directs. July 8<sup>th</sup> 1880 for W. Paton by T. W. Anderson 37, Nicholas Lane, Lombard St. E.C.

W. Paton del.

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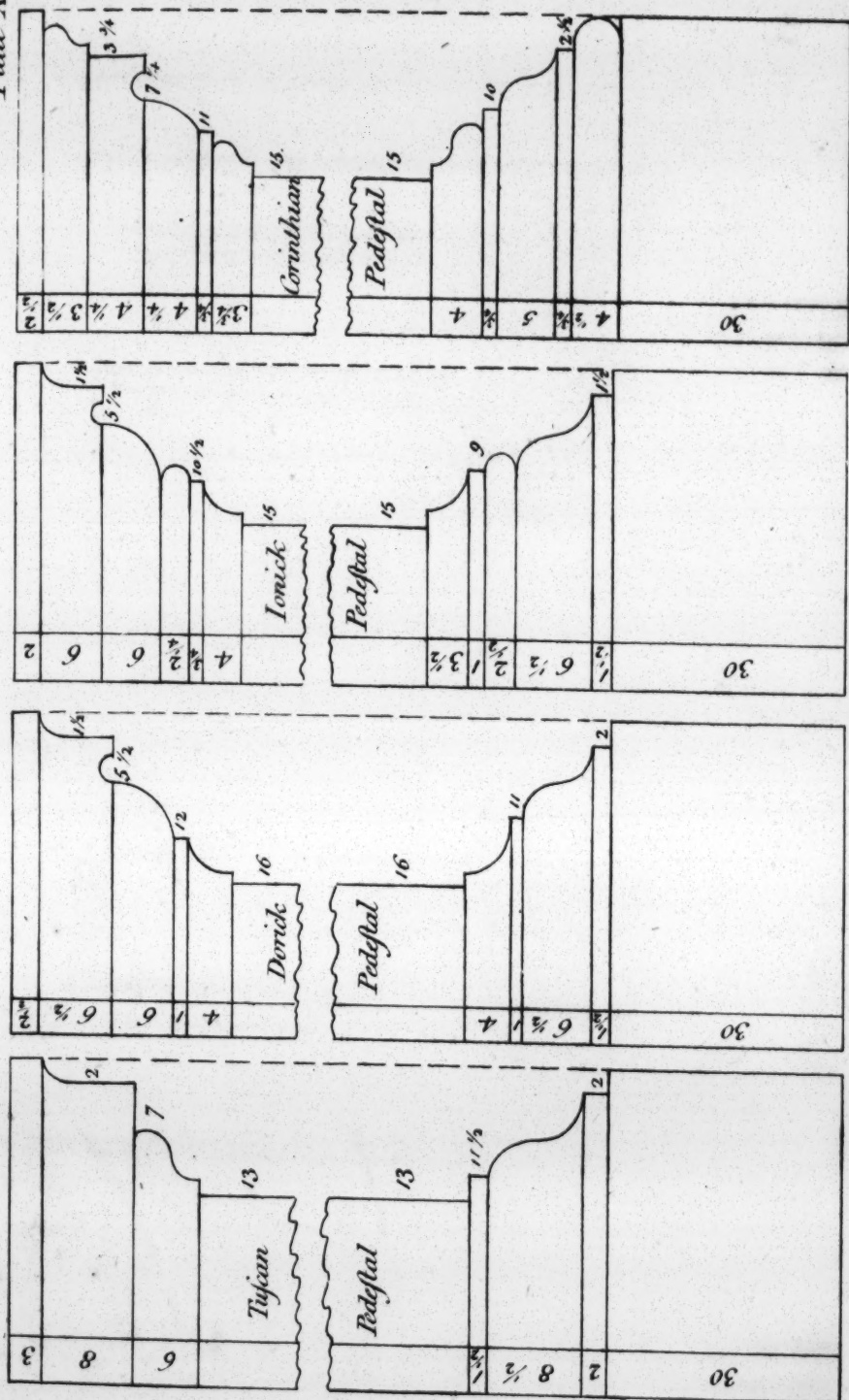
Plate XXI.



Published as the Act directed July 8<sup>th</sup> 1780 by W. B. Smith, by T. W. Woodman, 11, Abchurch Lane, London, E.C. 4



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Published as the Act directs: July 8<sup>th</sup> 1780 for W<sup>m</sup> Pain by T<sup>m</sup> Woodman M<sup>rs</sup> Nicholas Lane London and St<sup>o</sup>

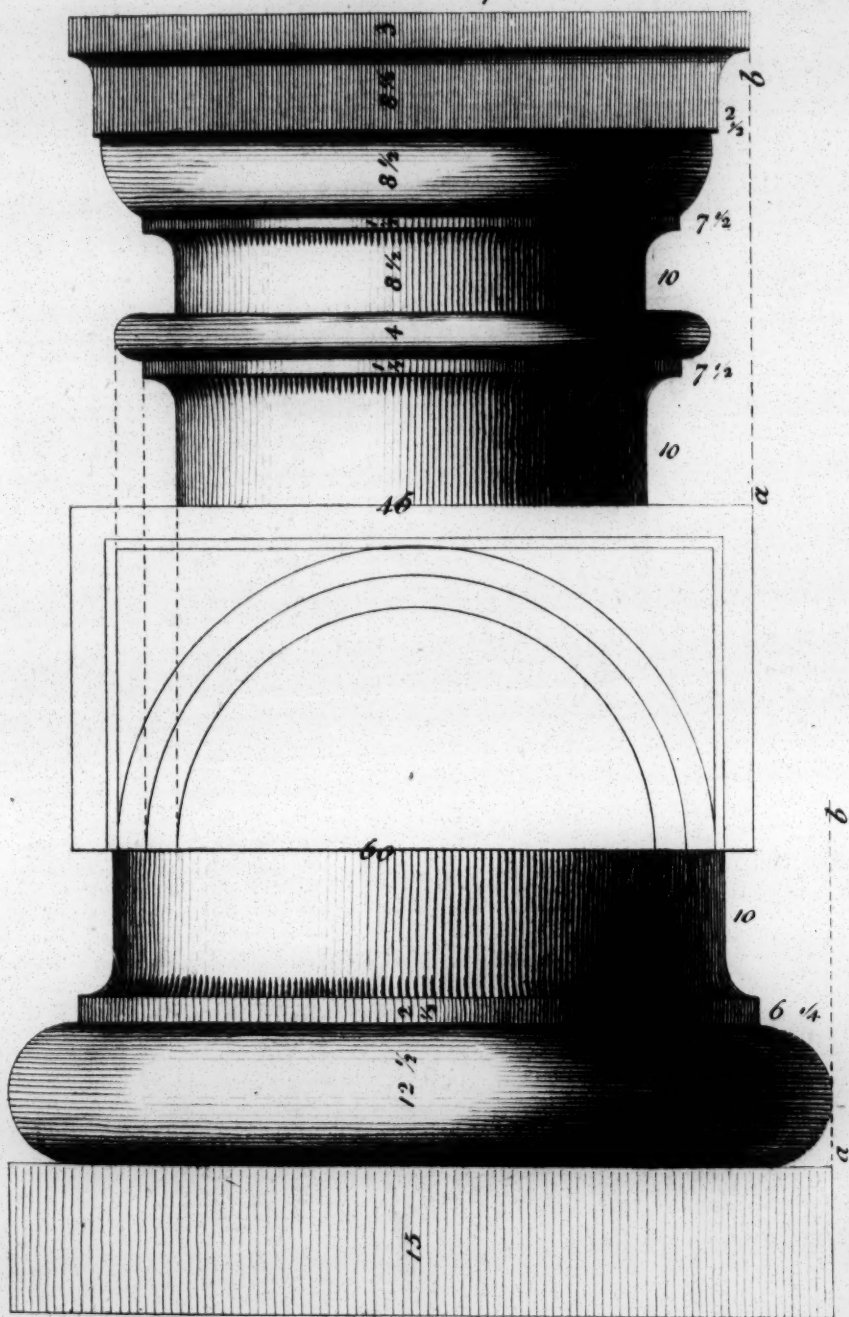
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Plate XXIII.

*Tuscan Base & Cap.*



9 5 10 15 20 25 30 35 40 45 50 55 60 h

Scale of Minutes.

Published as the Act directs July 8<sup>th</sup> 1780 for W. Fair by T. Woodman 31 Nicholas Lane Lombard Str<sup>e</sup>

W. Fair del.

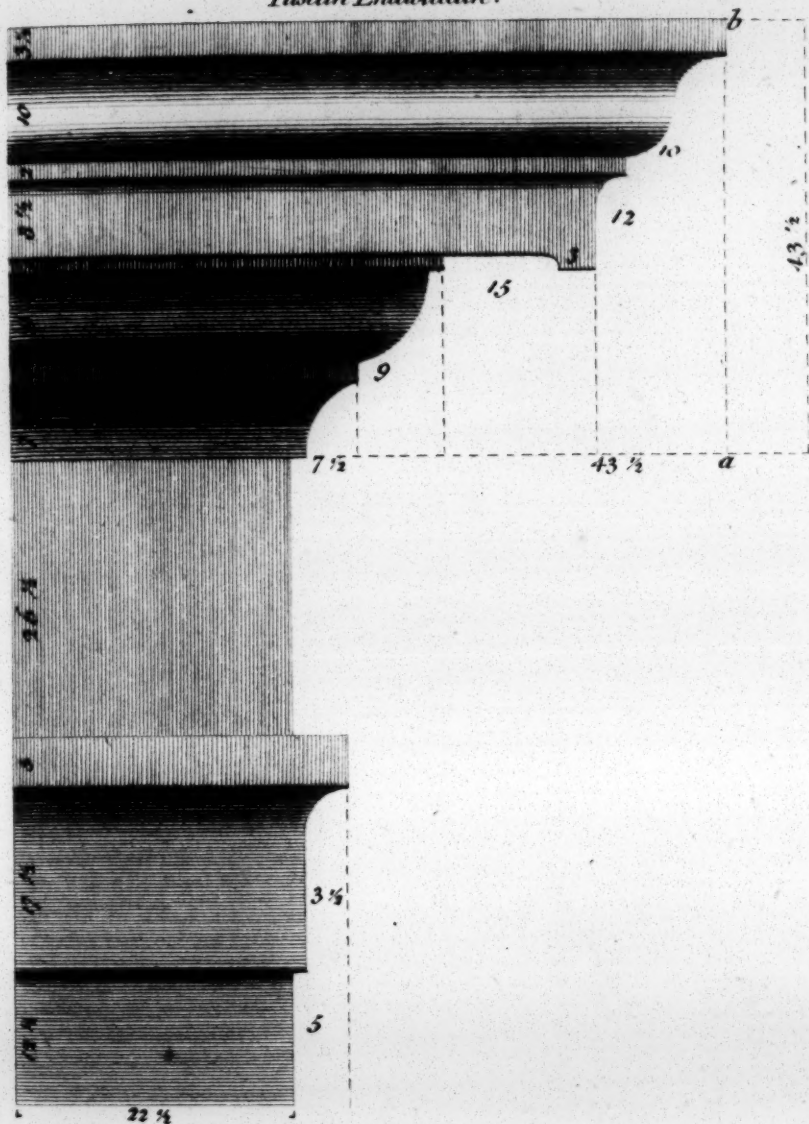
Woodman sculp.

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*Plate XXIII.*

*Tuscan Entablature.*



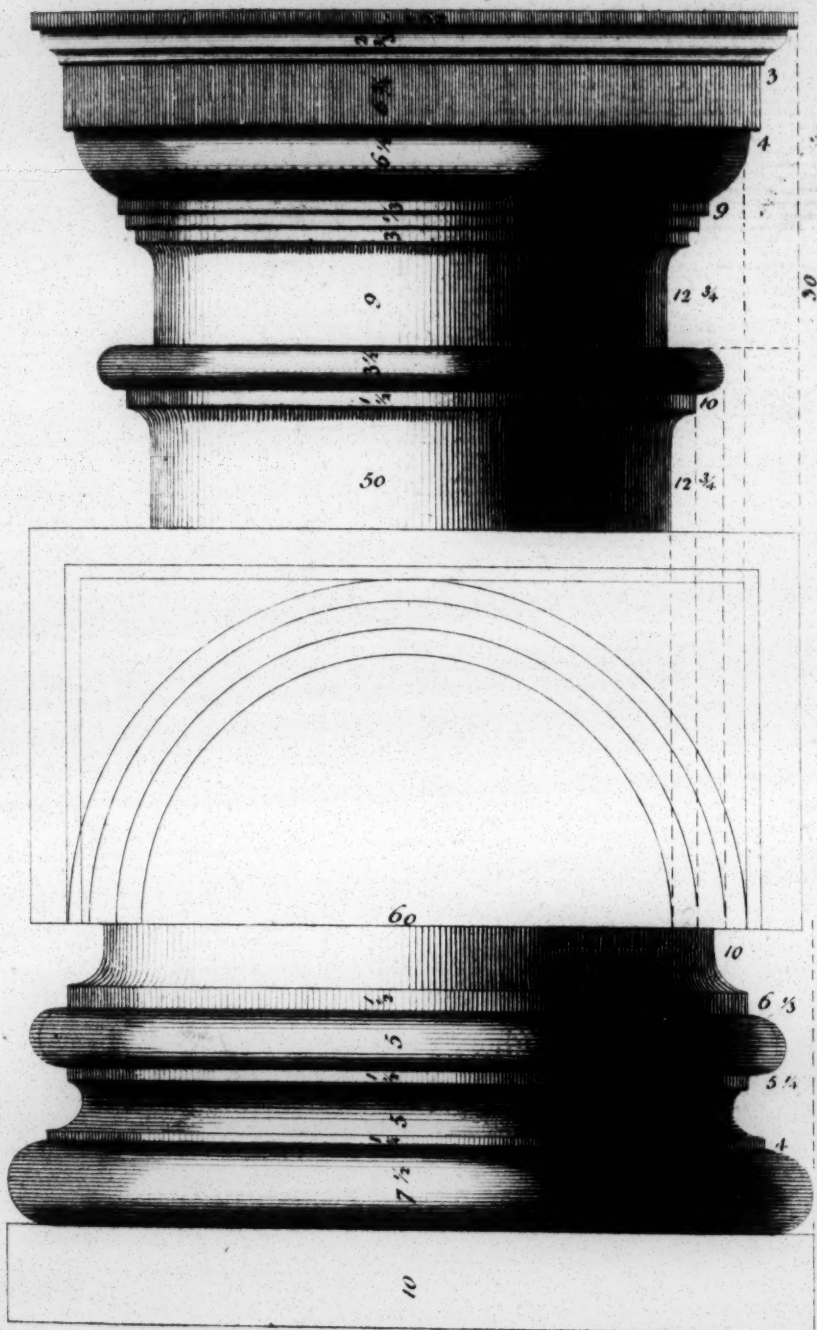


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*Doric Base & Cap.*

*Plate XXV.*



Scale of Minutes.

*Published on the Act directs July 8<sup>th</sup> 1780 for W Pain by T T Woodman 31 Nicholas Lane Lombard street.*

*W Pain del.*

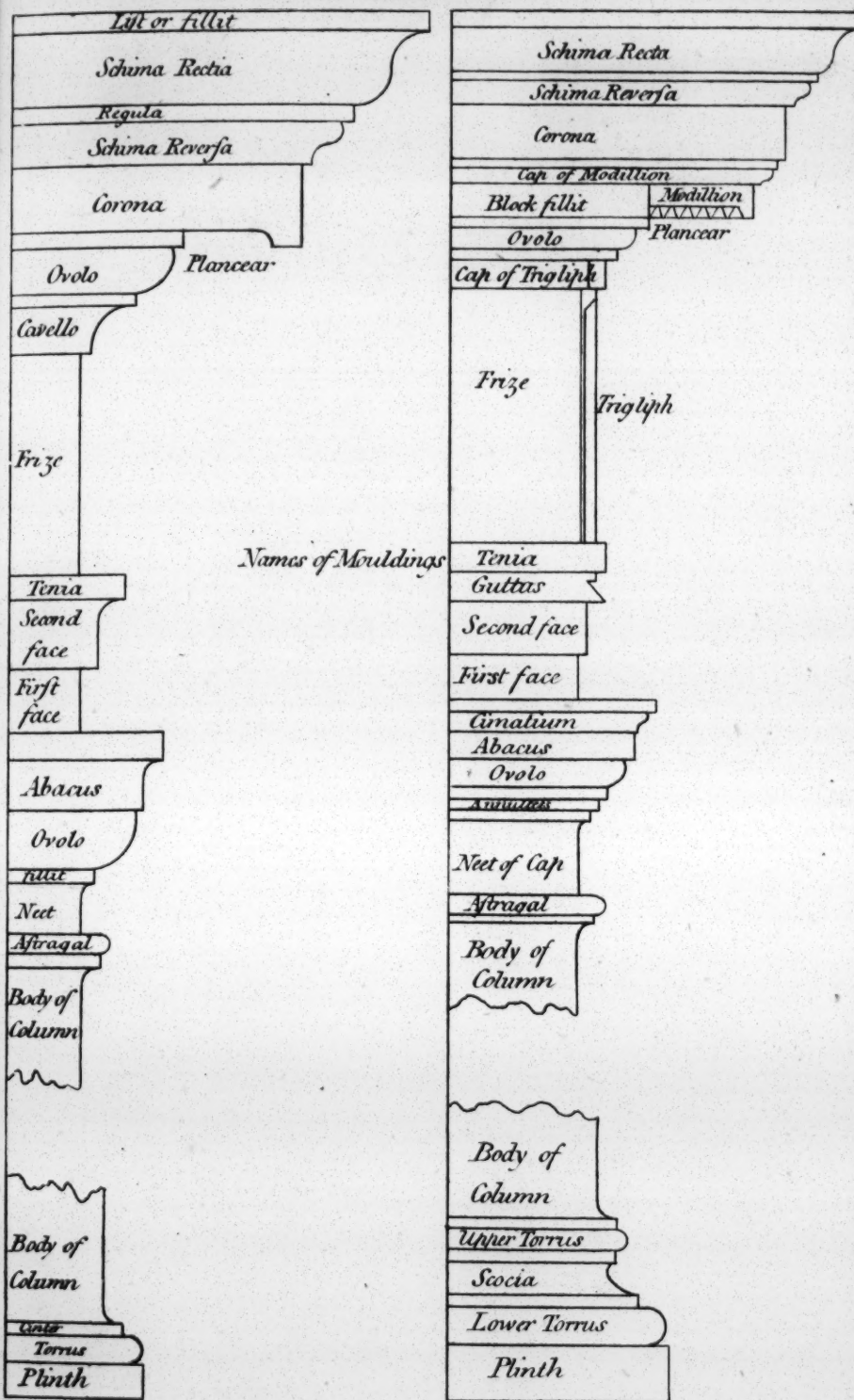
*Woodman sculp*

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to face Plate XXV.

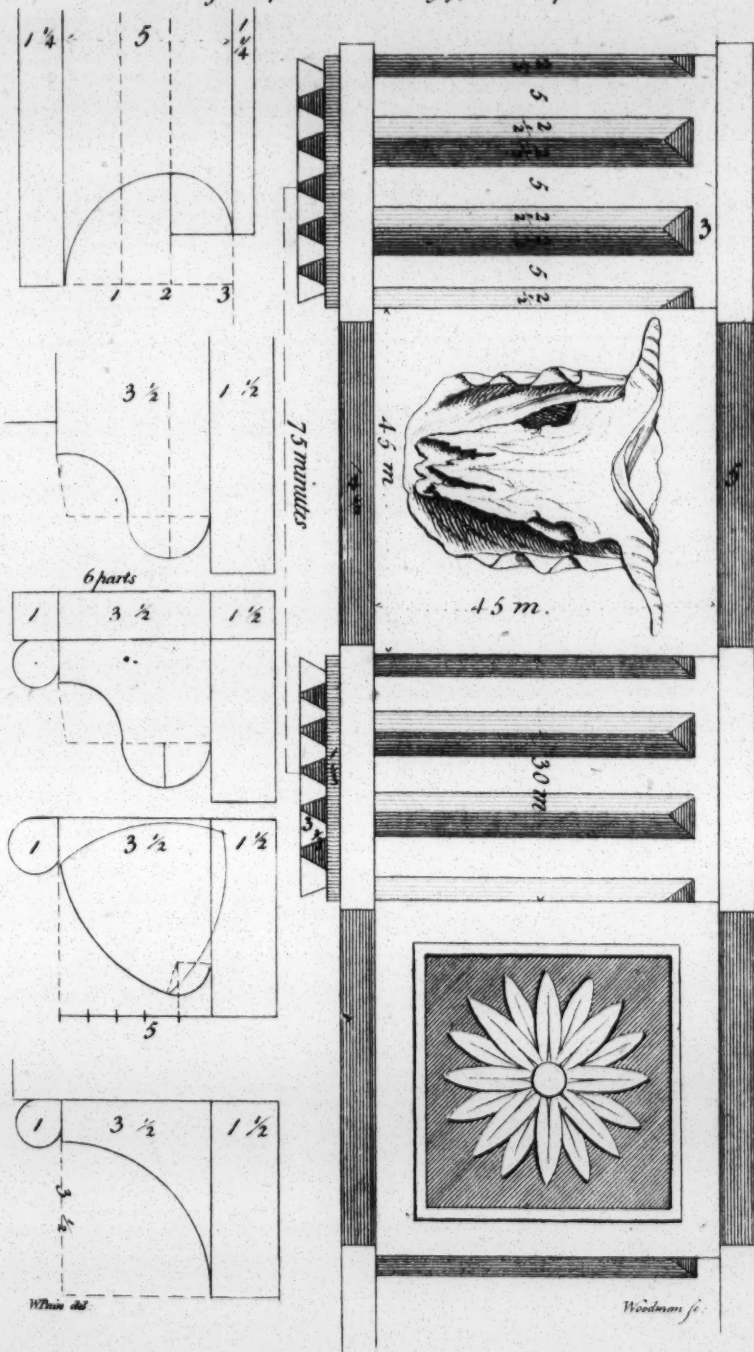


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Plate XXVI

the Division of the Doric triglyphs in the frieze



Published as the Act directs Aug<sup>2</sup> 8. 1780 for W. Rain by T. T. Woodman St. Nicholas Lane Lombard st<sup>2</sup>

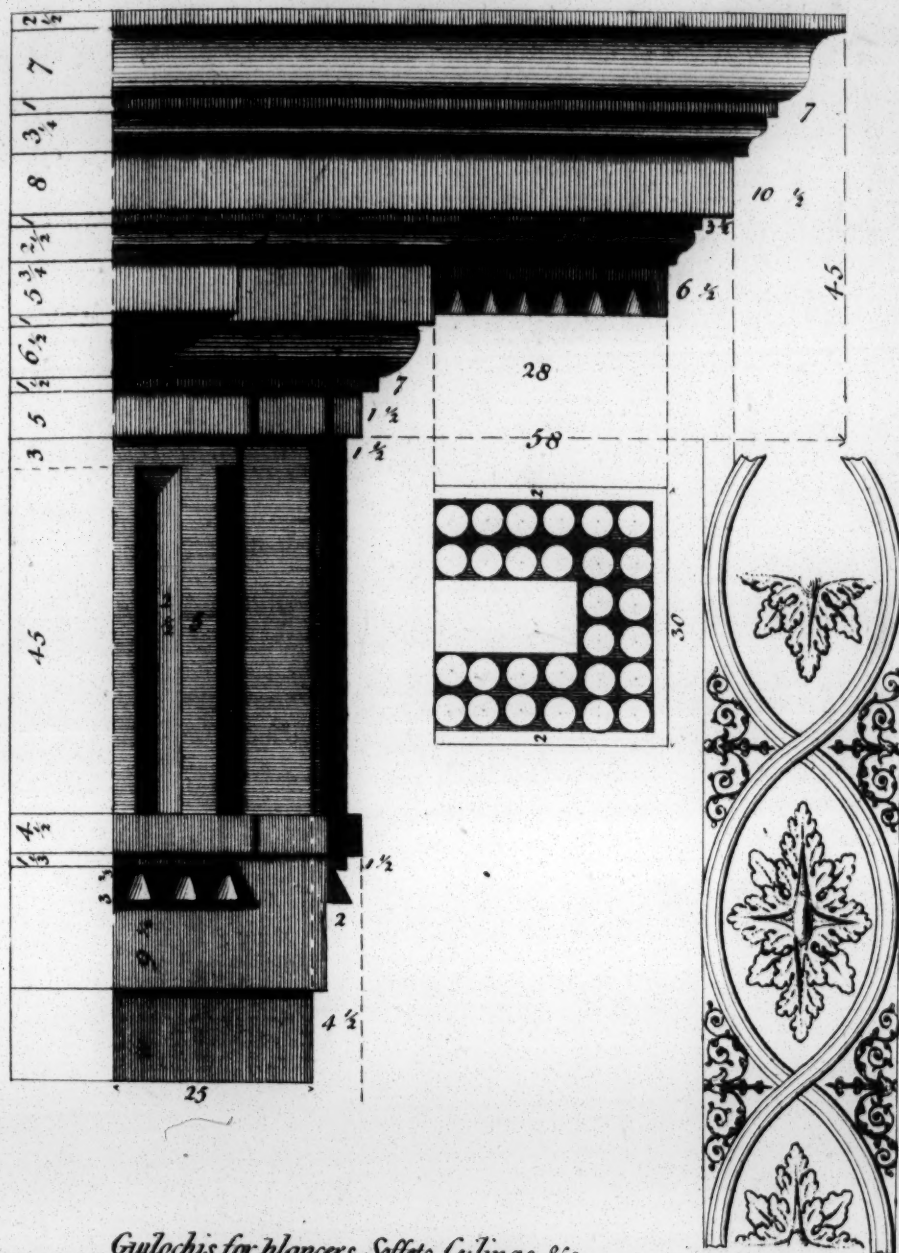


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*Doric Entablature*

*Plate XXVII.*



*Gulochis for plancers, soffets, ceilings &c*



W. Pain del.

Published as the Act directs Aug<sup>r</sup> 8 1780 for W. Pain by T. Woodman 31. Nicholas lane Lombard st.

Woodman sculp.

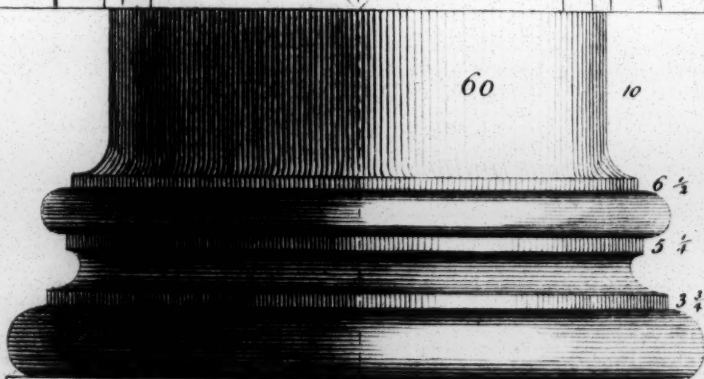
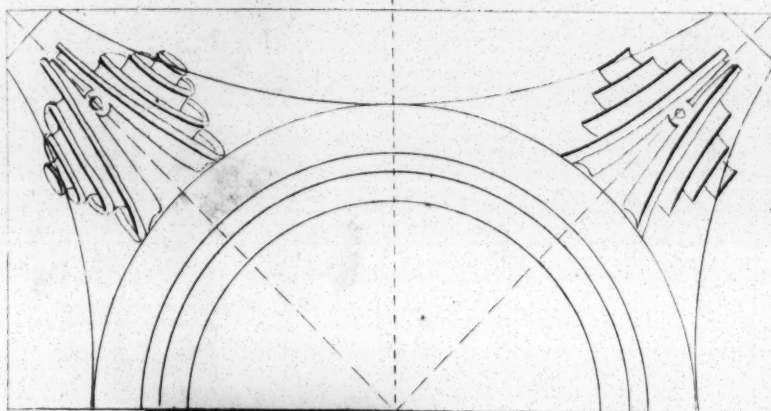
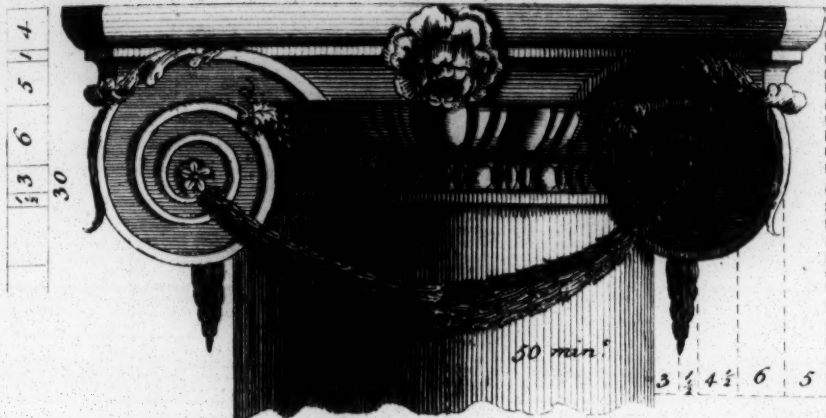
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Plate XXVIII

*Ionic Cap*



W. Pain del.

Woodman sc.

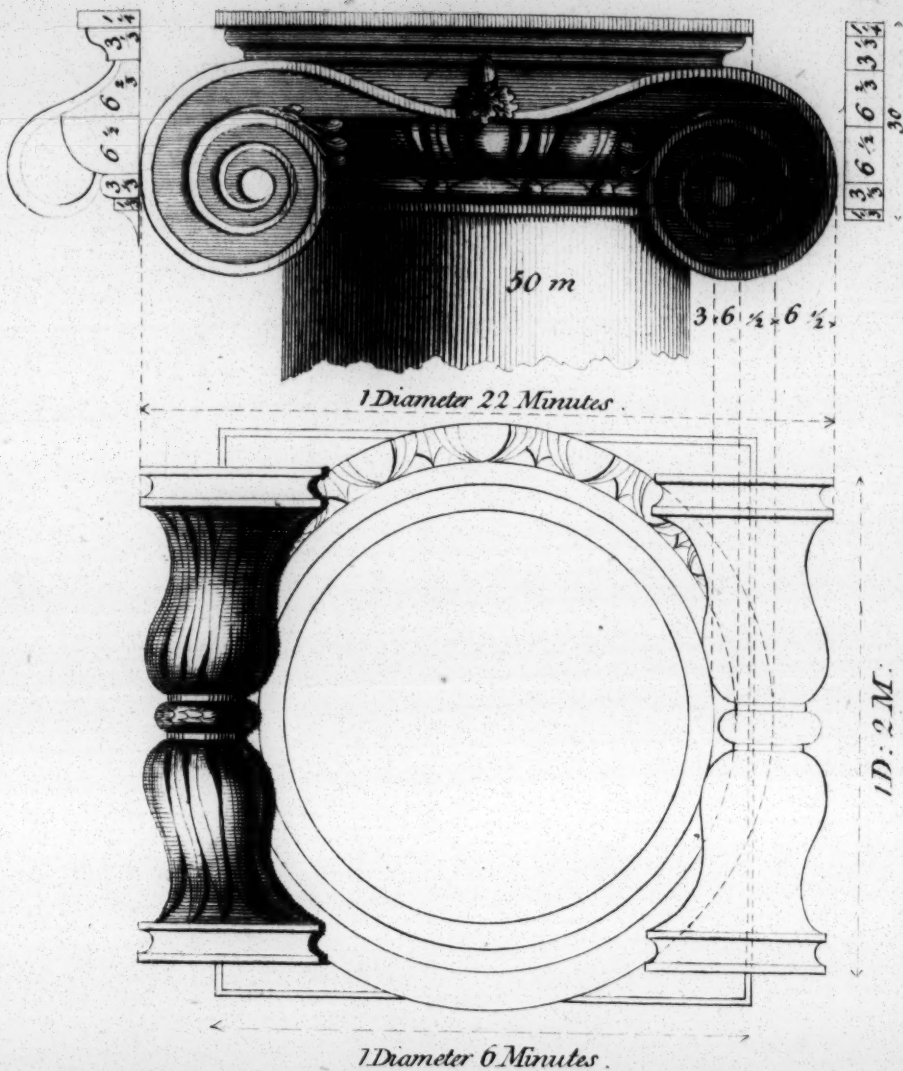
Published by the Act directed Aug. 8. 1780 for W. Pain by T. Woodman, 31 Nicholas Lane, London.

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Plate XXIX.

Antick Ionic Cap.



W. P. Pin del.

Gualochis

Woodman sc.

Published as the Act directs Aug 3. 1784 for W. P. Pin by T. T. Woodman 31 Nicholas Lane Lombard St. for

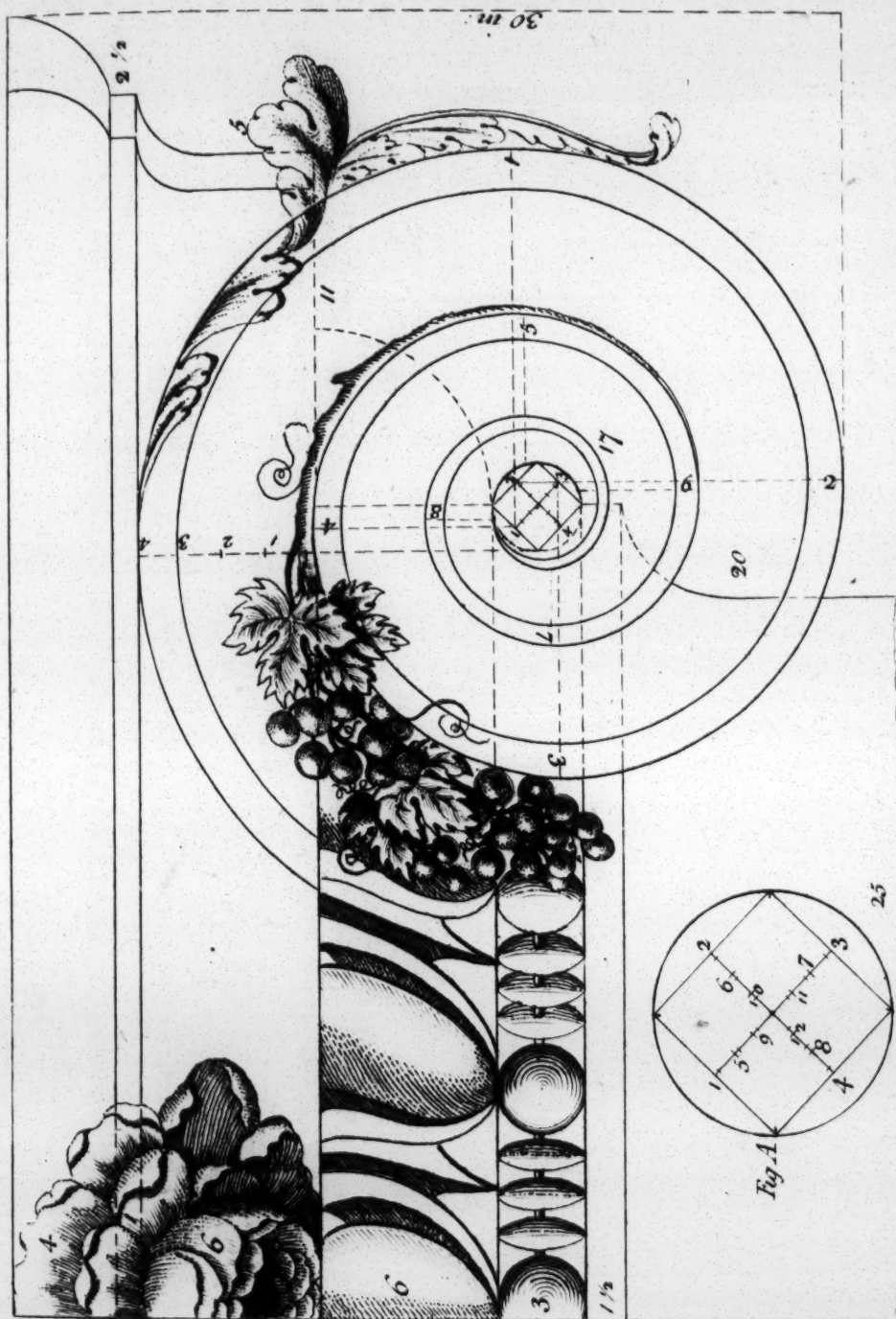


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*Ionic volute at large*

*Plate XXX*



W Pain del

Published as the Act directs Aug<sup>th</sup> 3 1780 for W Pain by T Woodman St Nicholas lane Lombard str

Woodman sc

1877

Patent Office

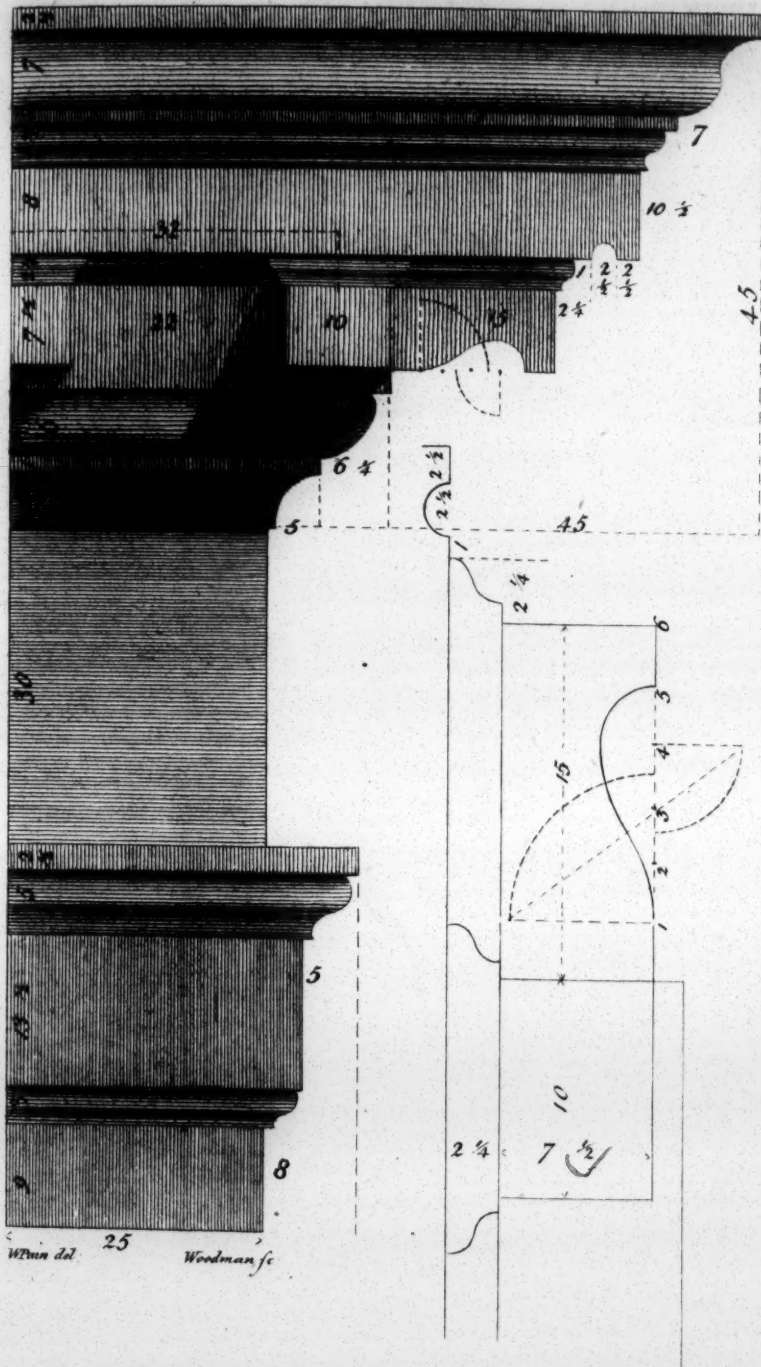
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Plate XXXI

*Ionic Entablature*



W. P. del. 25 Woodman sc.

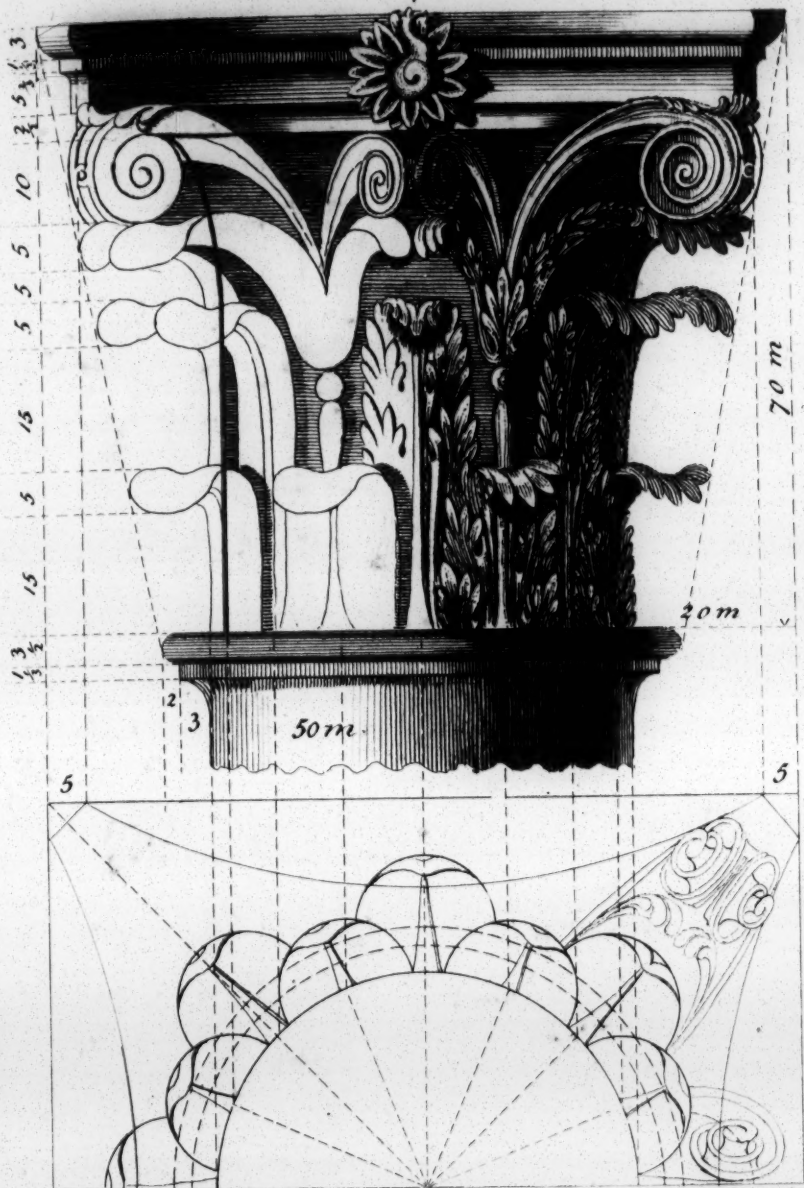
Published as the Act directs Aug<sup>r</sup> 8 1780 for W. P. del. by T. Woodman 34, Nicholas Lane, Lombard St.

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Plate XXXII.

Corinthian Cap and Plan



Published as the Act directs Aug<sup>r</sup> 8. 1780 for W. B. del. by T. Woodman 31 Nicholas Lane Lombard st<sup>e</sup>.

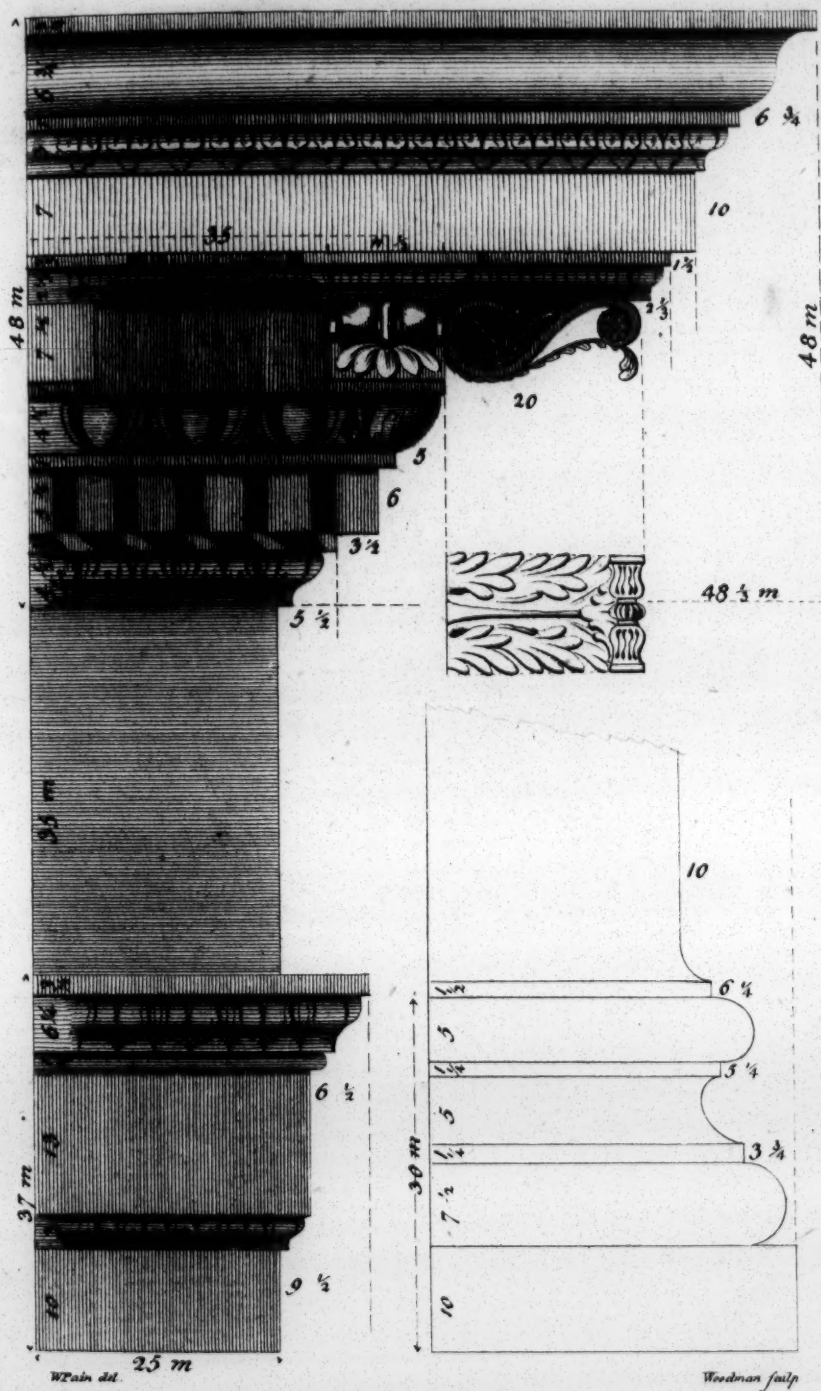


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*Corinthian Entablature*

*Plate XXXIII*



*Published as the Act directs Aug. 18 1780 for W. Fair by T. Woodman St. Nicholas Lane Lombard st.*

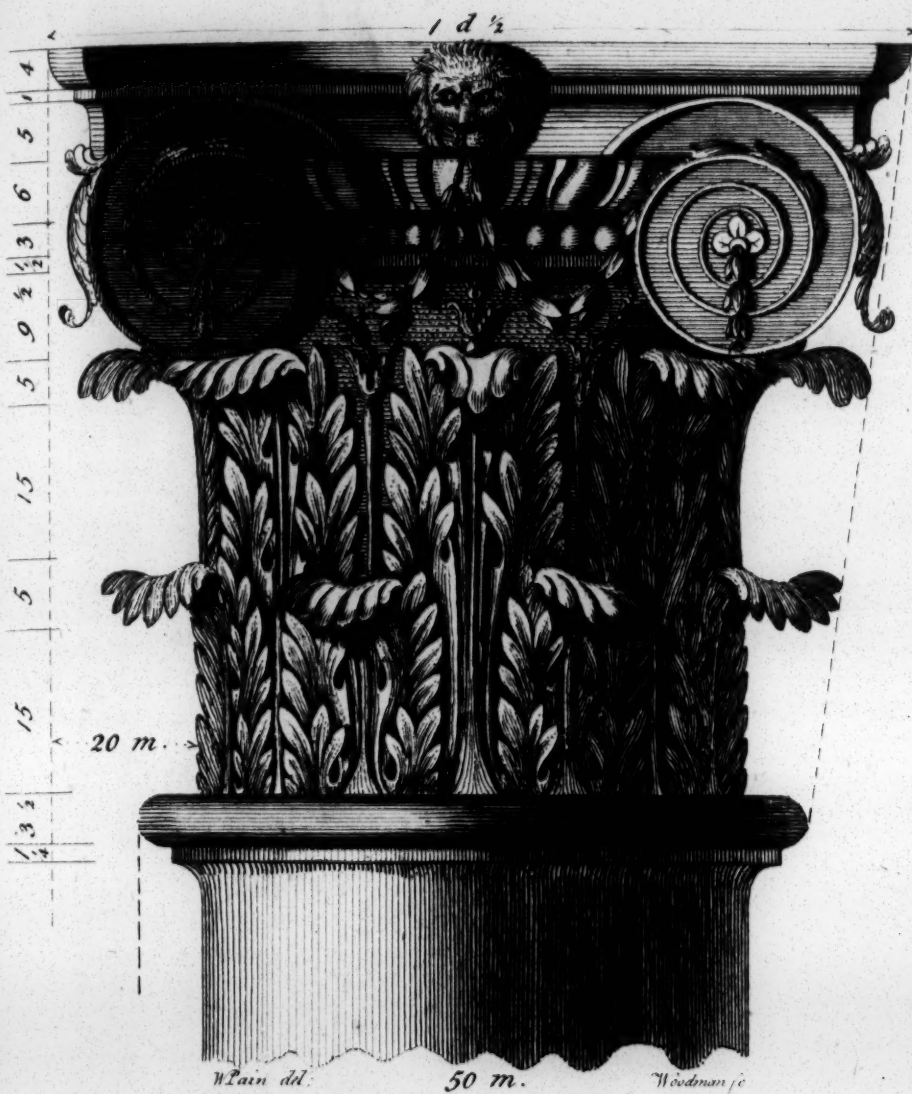
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Plate XXXIV.

Composit Cap.



20 m.

50 m.

W. L. del.

Woodman sc.

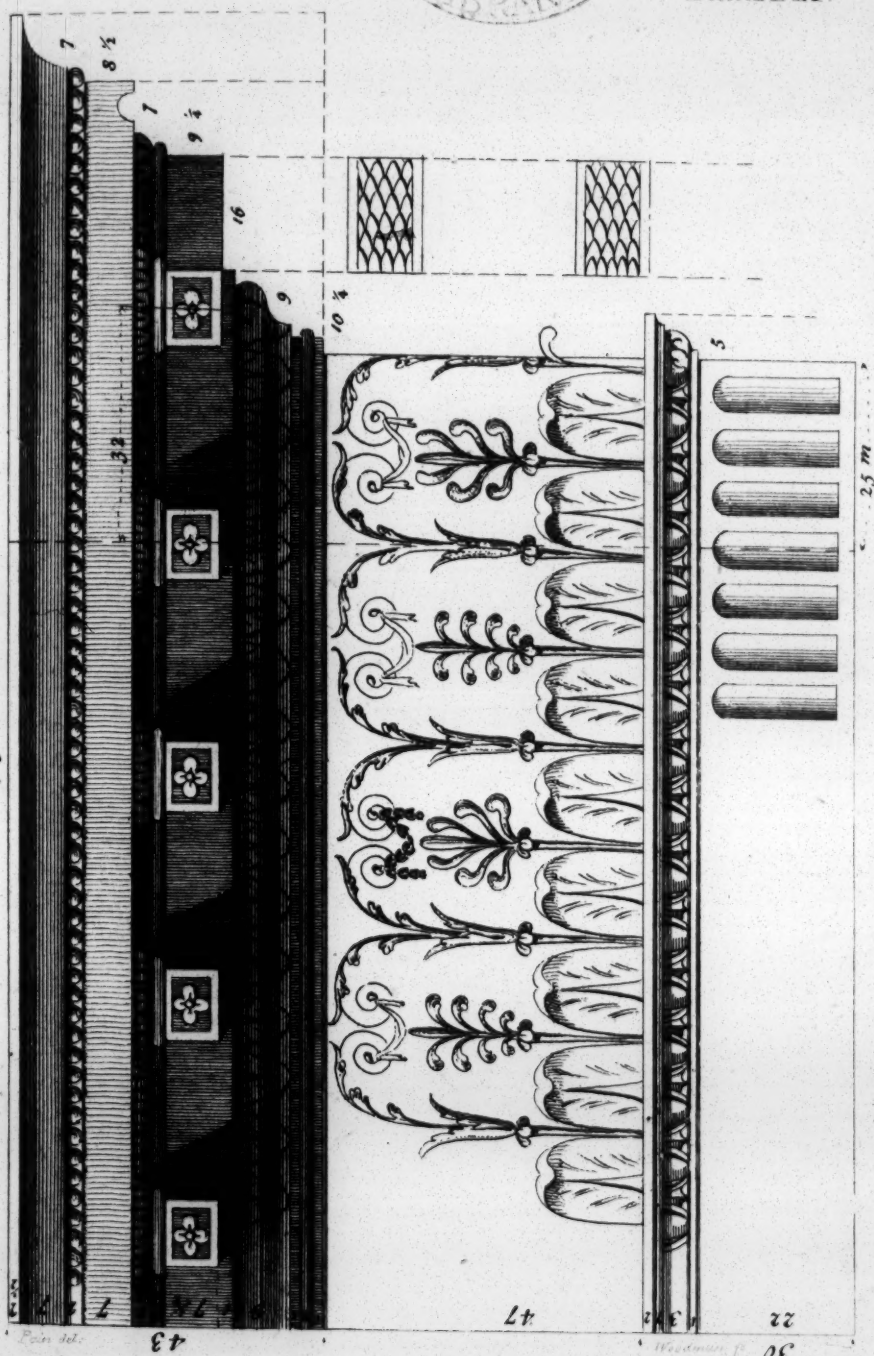
Published as the Act directs Aug<sup>r</sup> 6 1780 for W. L. by T. H. Woodman St. Nicholas Lane Lombard St.

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*Composit Entablature*



*Plate XXXV*



*Published as the Act directs Sep'r 8 1760 for W. Tait by W. Woodman 31 Nicholas lane Lombard st.*

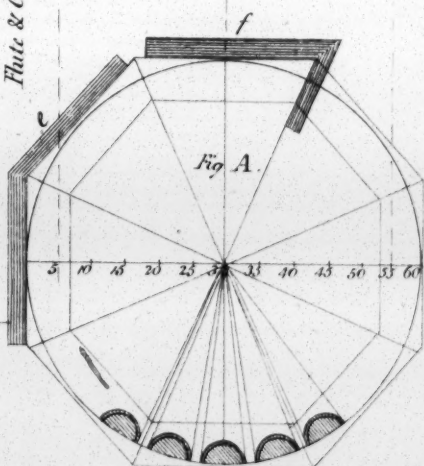
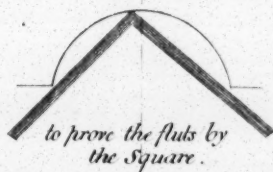
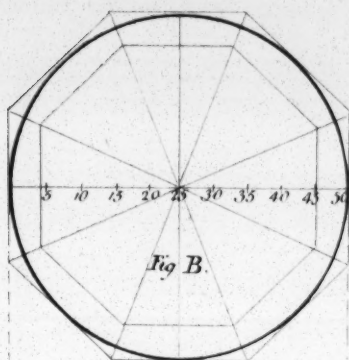
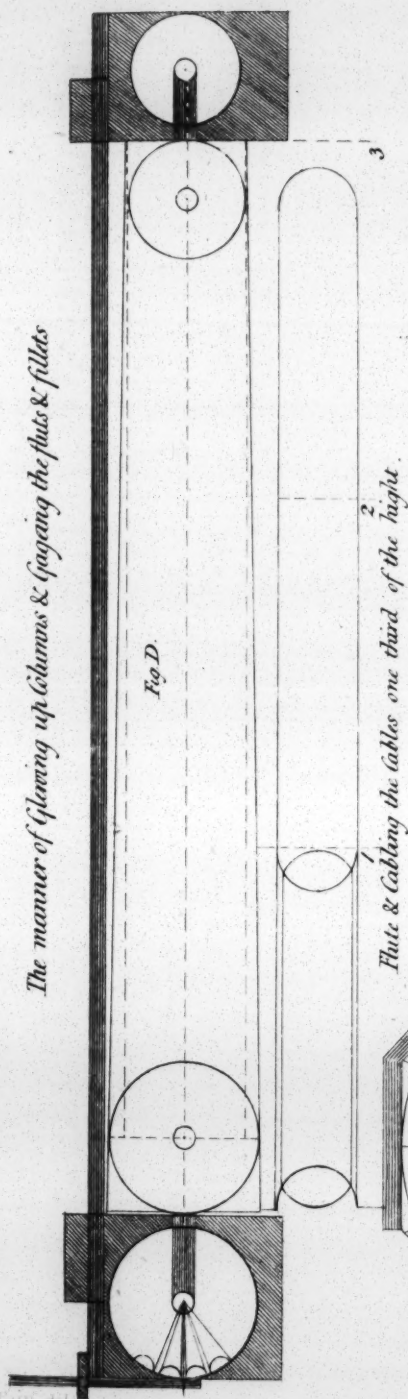


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Plate XXXVI

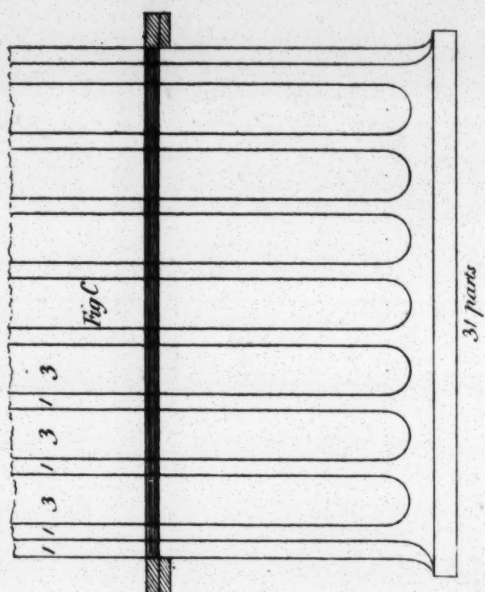
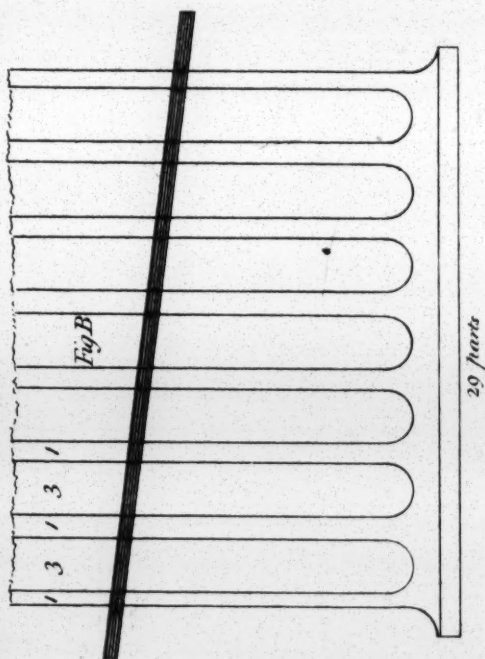
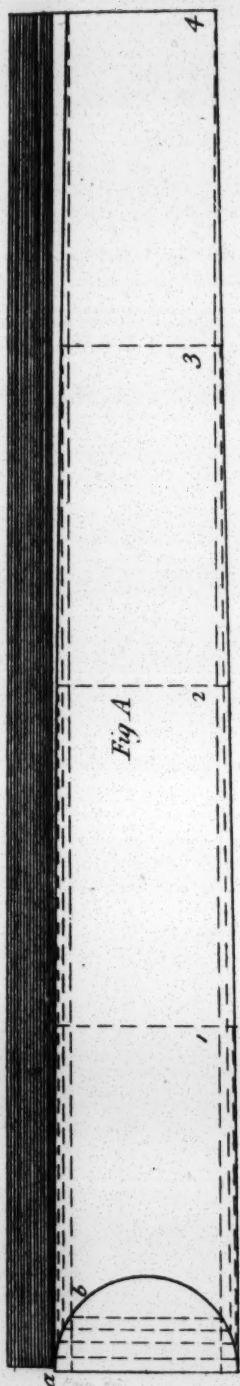
*The manner of Glazing up Columns & Gaging the fluts & fillets*



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*The diminishing of Columns & Gargang pillars.*



*Plate XXXVII*

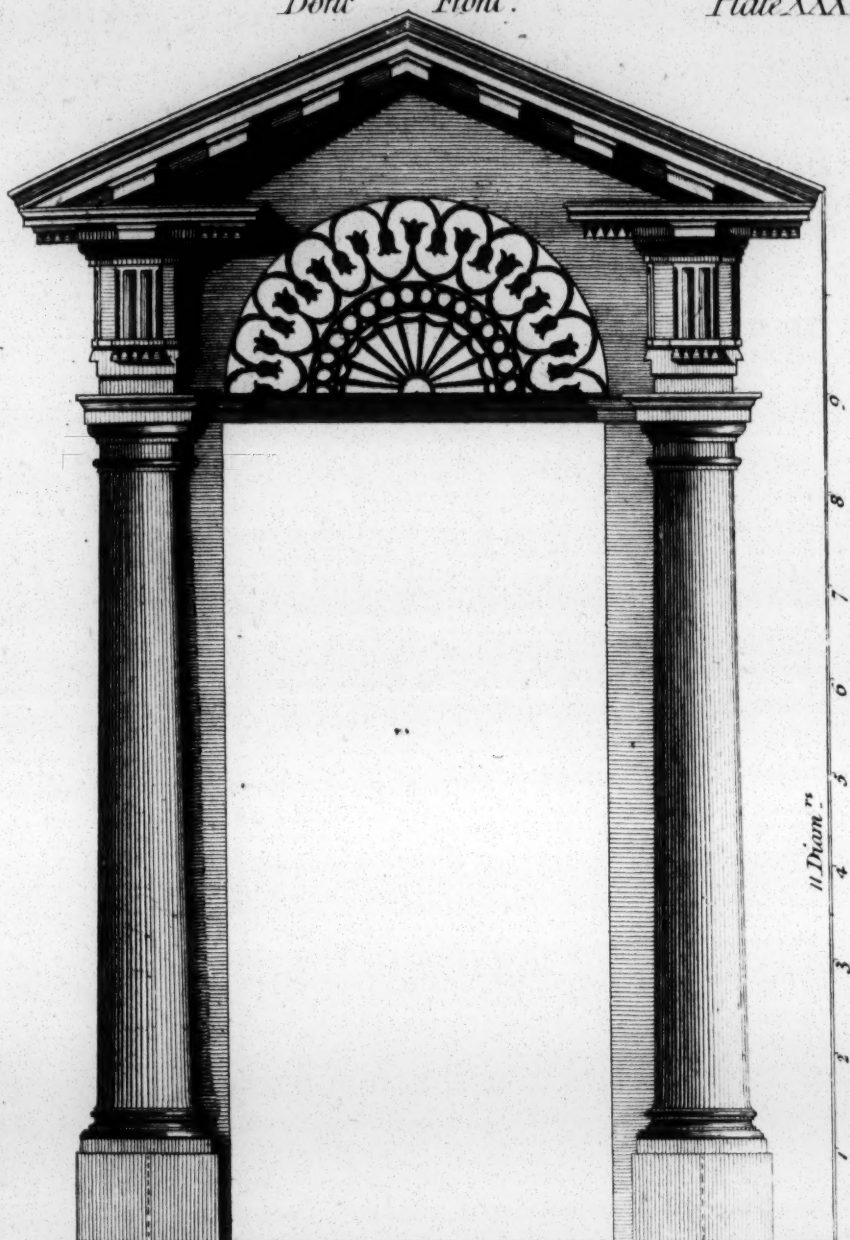
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*Doric*

*Front.*

*Plate XXXVIII*



*7 Diam: 3 min.  
6 Modillions from Center to Center of Column.*

*Published as the Act directs Sep<sup>r</sup> 8 1780 per W. Paine by T. W. Woodman St. Nicholas Lane Lombard St.*

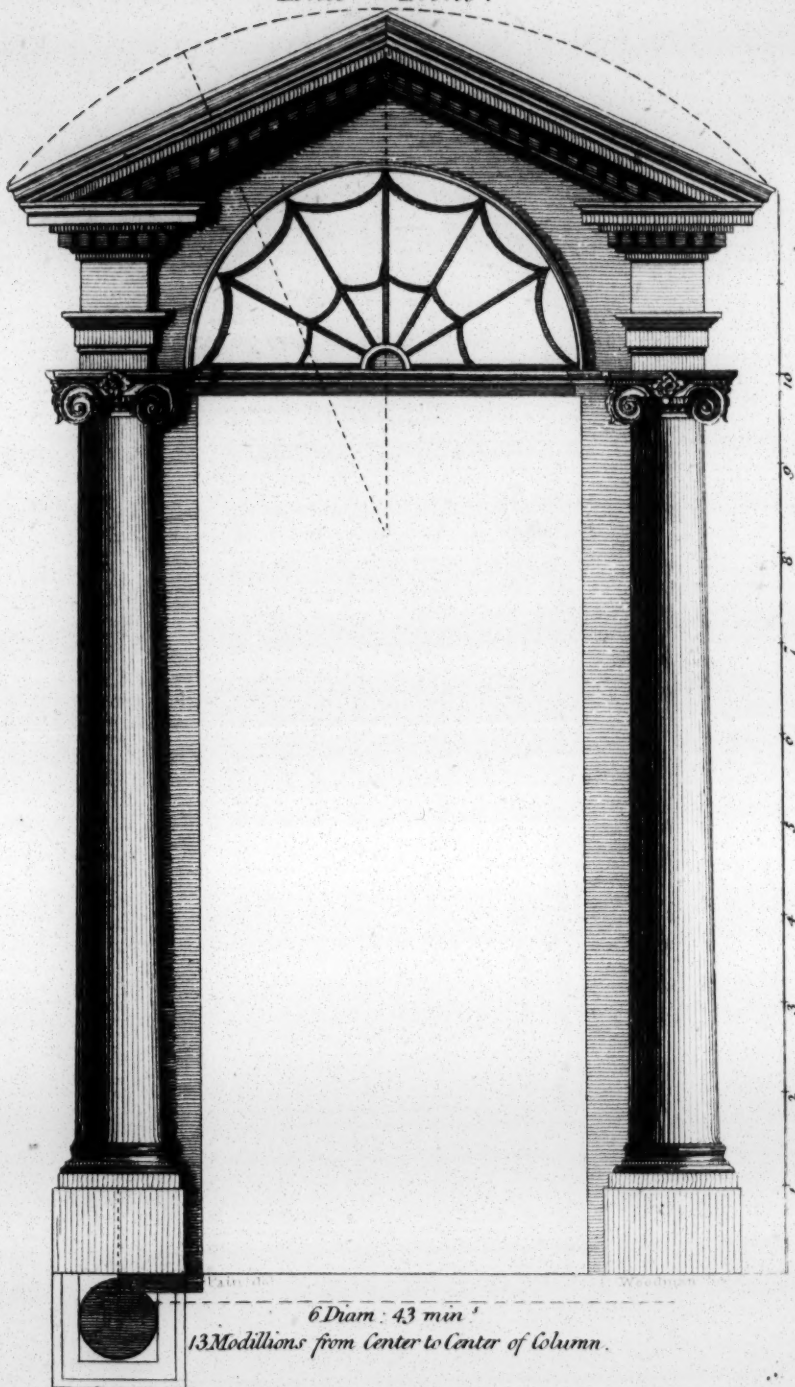


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*Ionic Front.*

*Plate XXXIX*



*Redesigned as the Architect directed Sep: 8. 1780 for W. Pain by T. Woodman 31. Nicholas Lane Lombard St.*

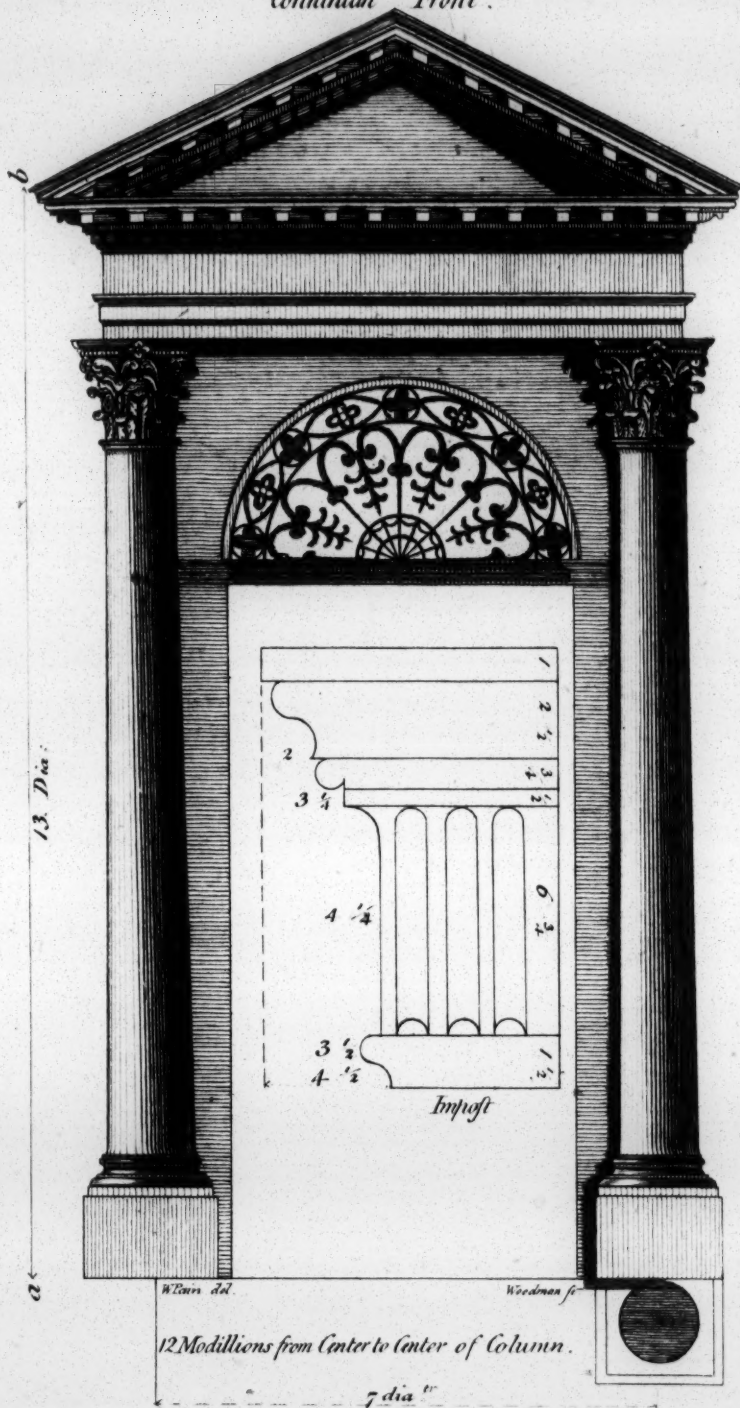
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Plate XL.

Corinthian Front.

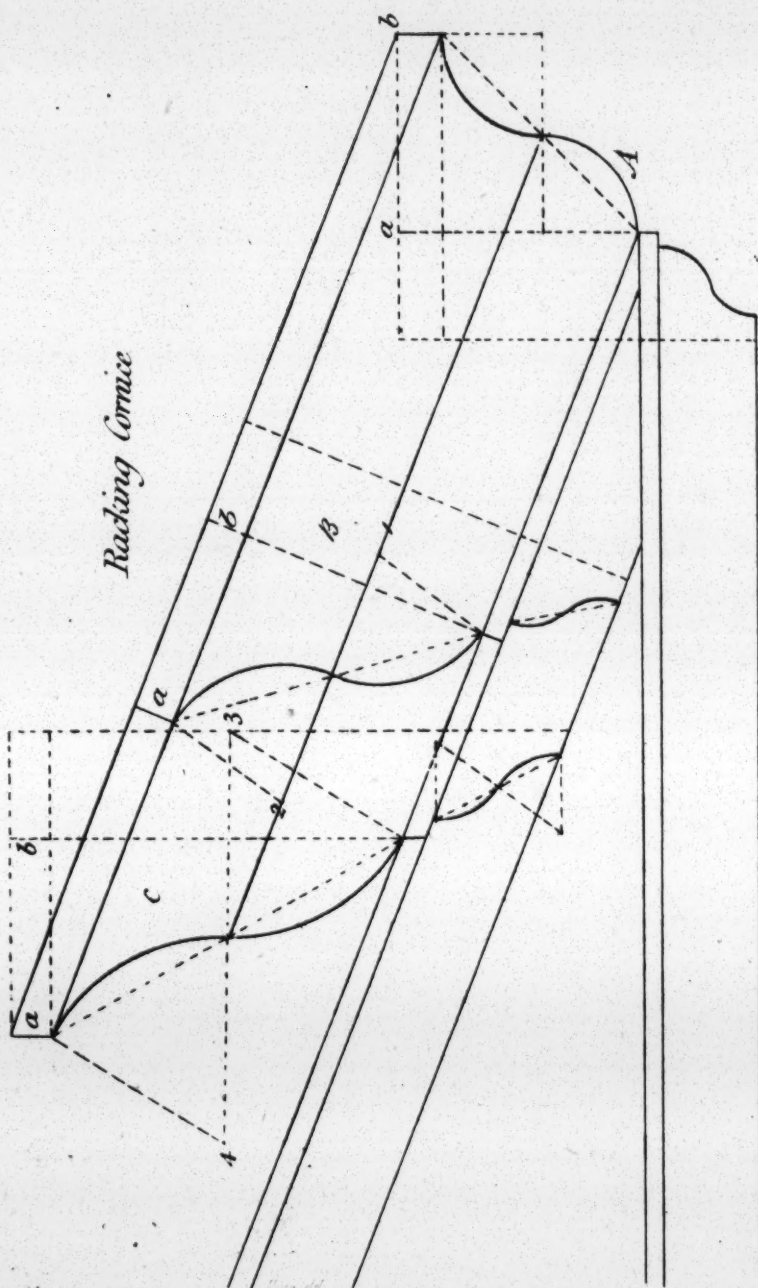


Published as the Act directs Sept. 8 1730 for W. Turner by T. Woodman 30 N. 1. St. Pauls Church Lane London.

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*Plate XLI*



*Redfished as the Act directs Sep. 8 1780 for Wm by T. Woodward 31 Nichols Lane embd for*

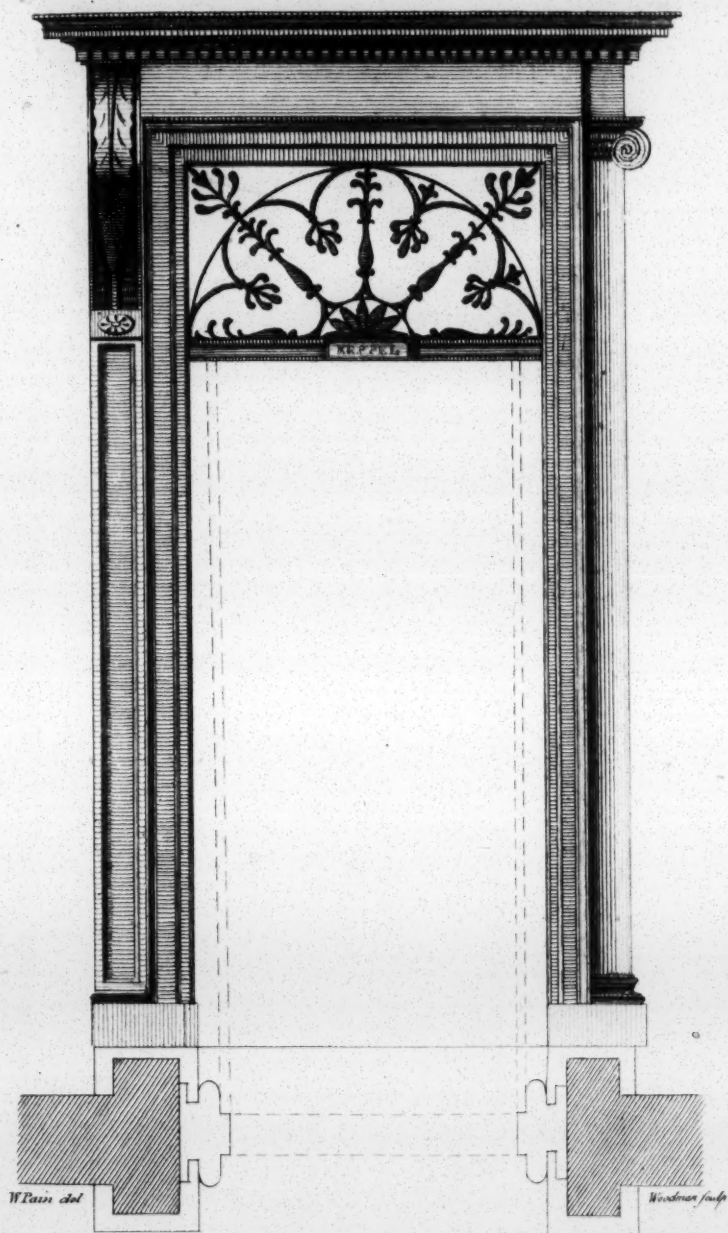


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*Plate XLIII.*

*Frontispiece for outside front,  
or it may be used within  
by omitting the fanlight.*



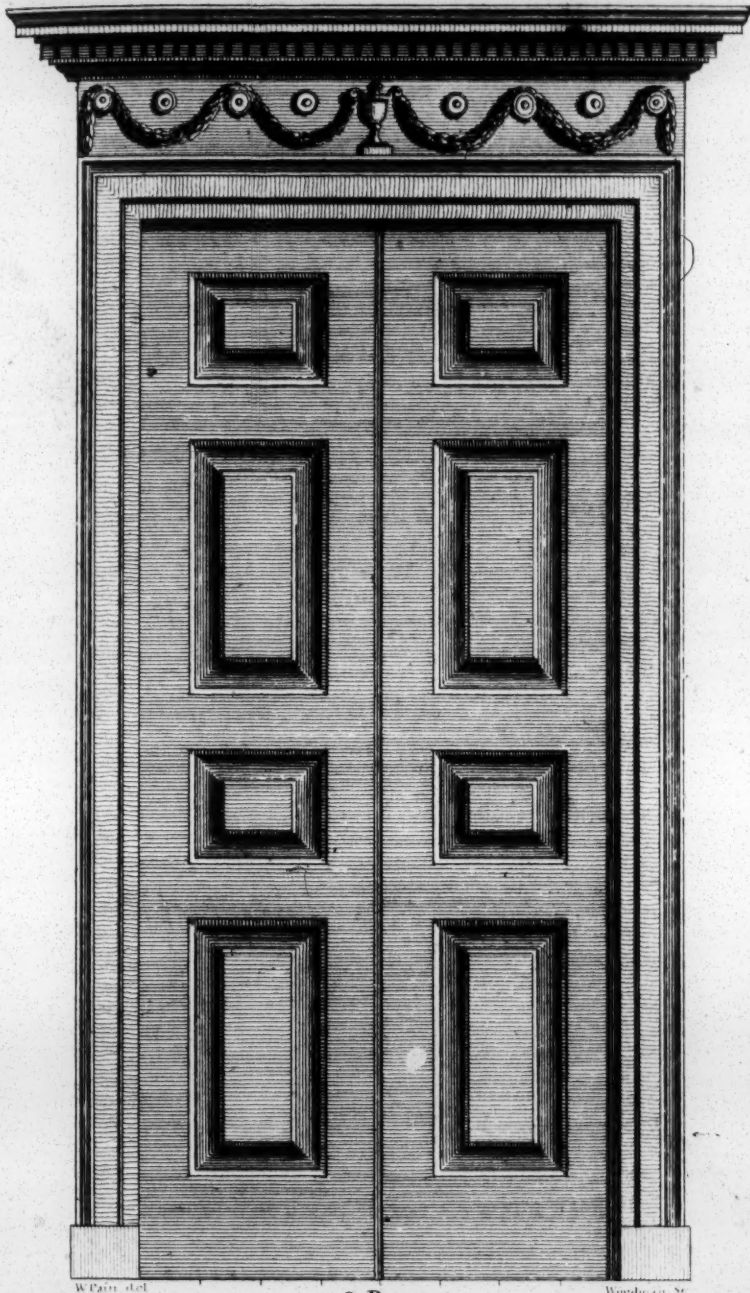
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Plate XLIII

*Inside door and Dressing.*



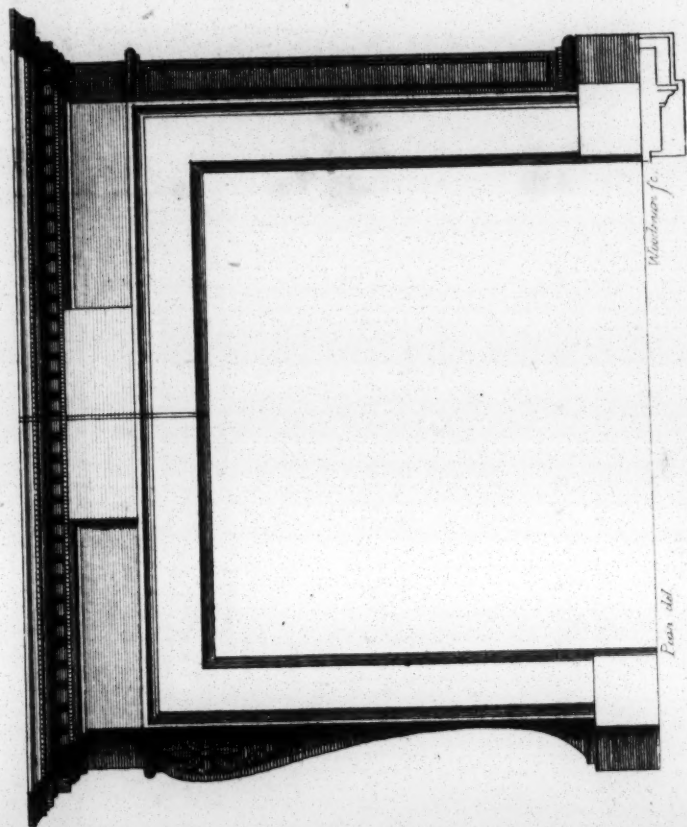
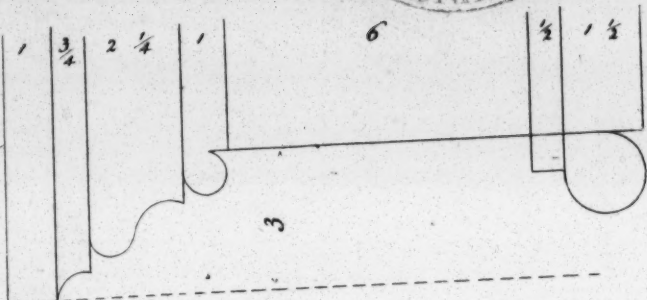
*8 Parts.*

*Published as the Act directs Sep<sup>r</sup> 8 1780 for W<sup>th</sup> Paine by T<sup>th</sup> Woodman St Nicholas Lane Lombard St<sup>r</sup>*

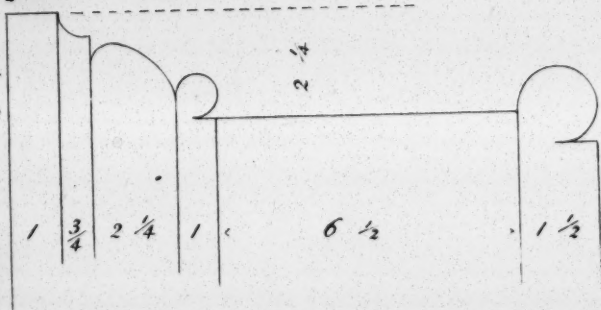
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Doors, Windows, or Chimneys.



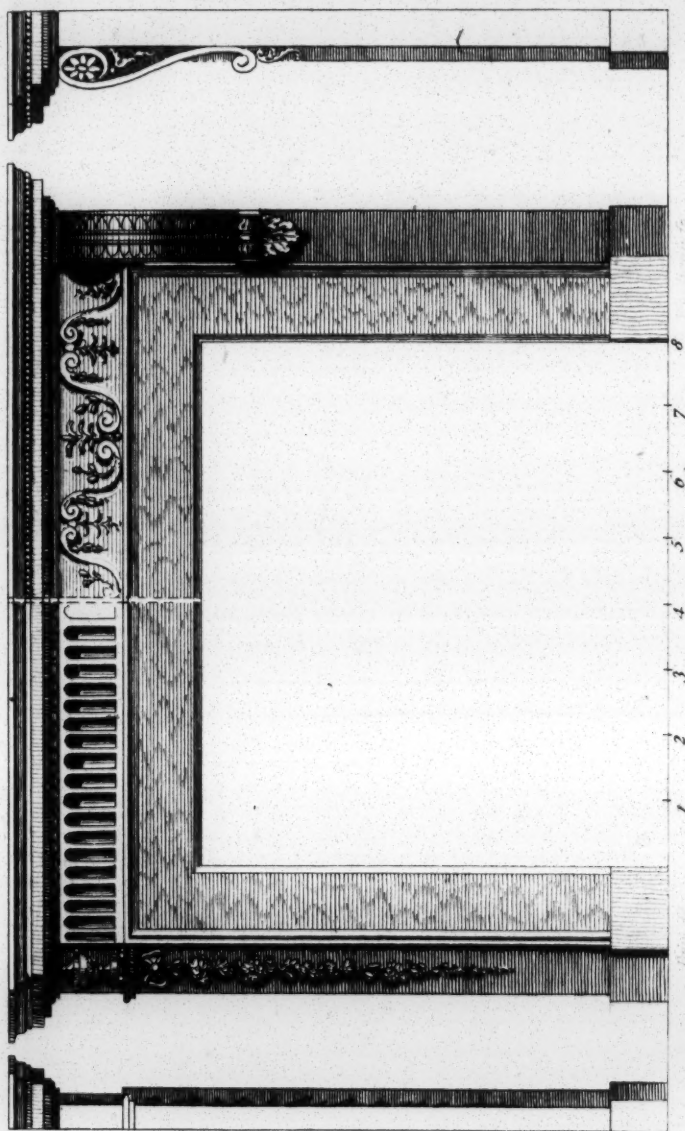
Architrave Mouldings for



Designed by T. W. Woodman Ltd. 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 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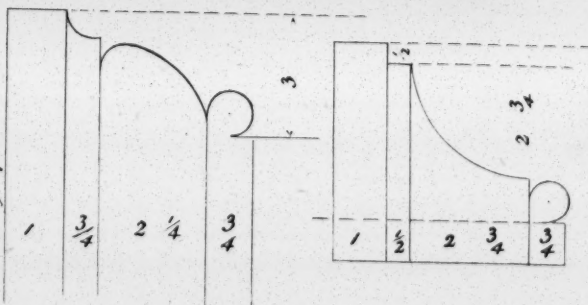
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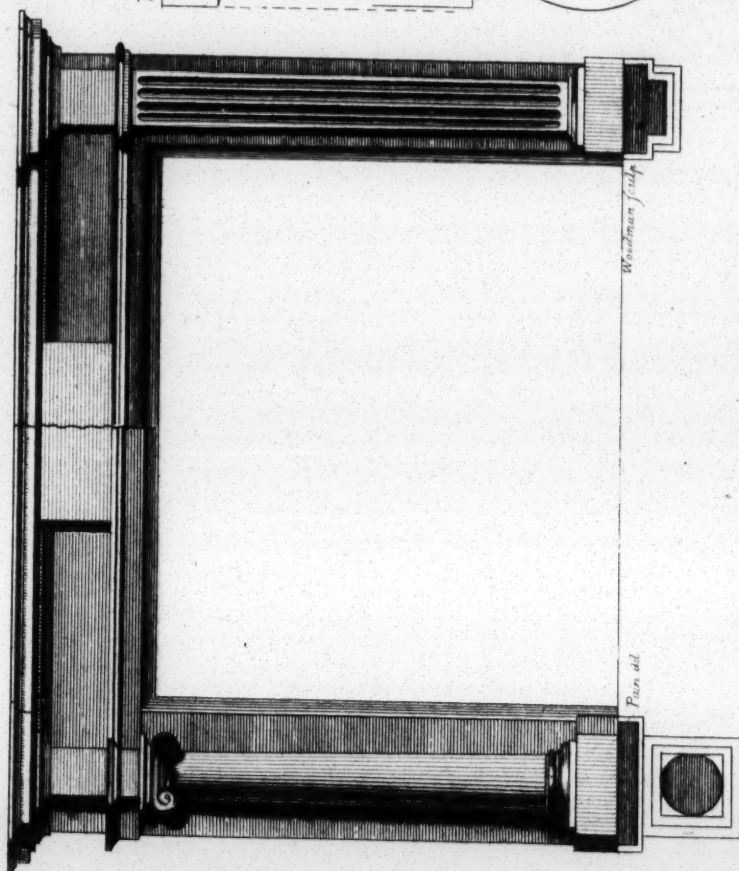
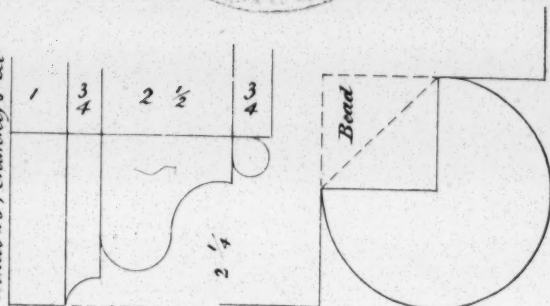




Mouldings for Doors.



Windows, Chimneys &c

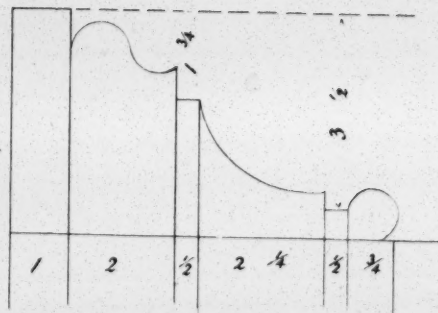


Patented as above directed Oct. 8<sup>th</sup> 1868 by T. Woodman & J. Nicholas, Lonsdale Street, London.

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Mouldings for doors.



Windows, Chimneys &c.

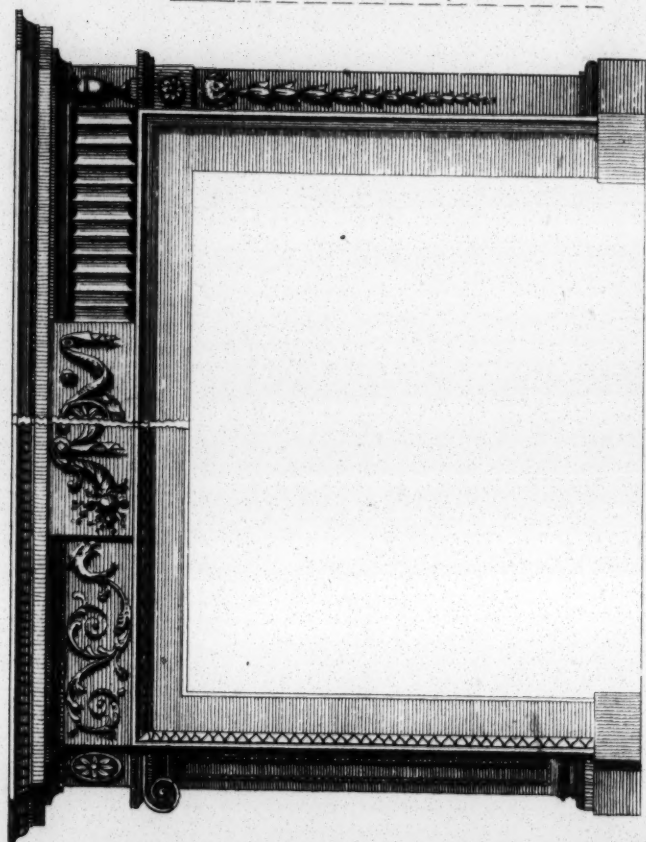
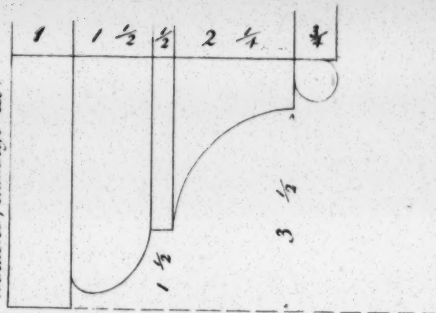


Fig. 1.

Fig. 2.

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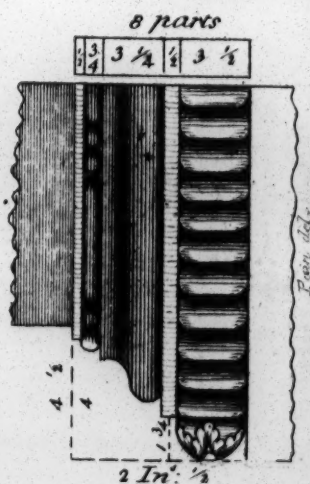
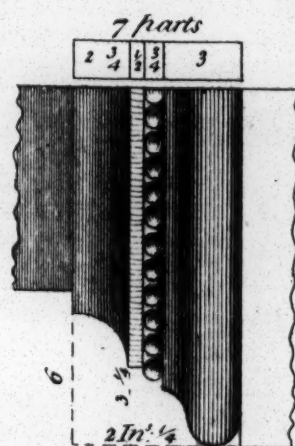
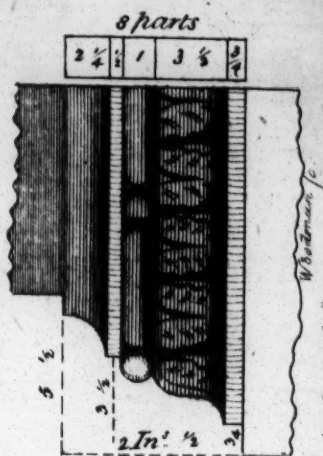
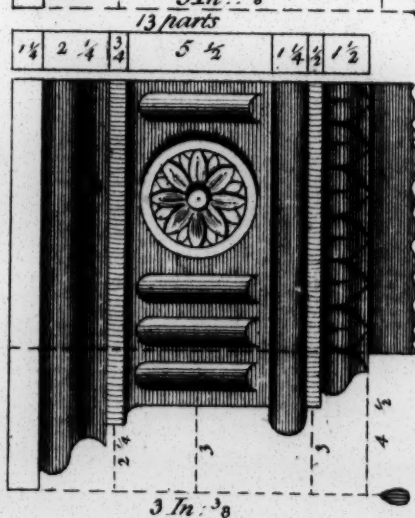
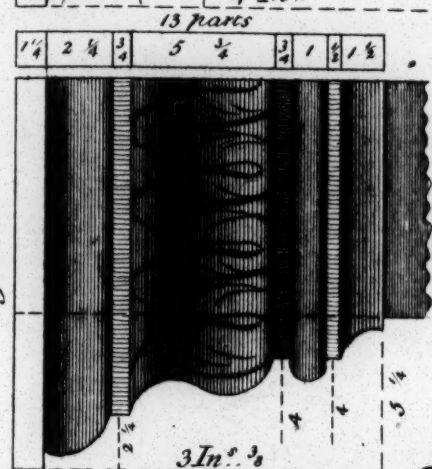
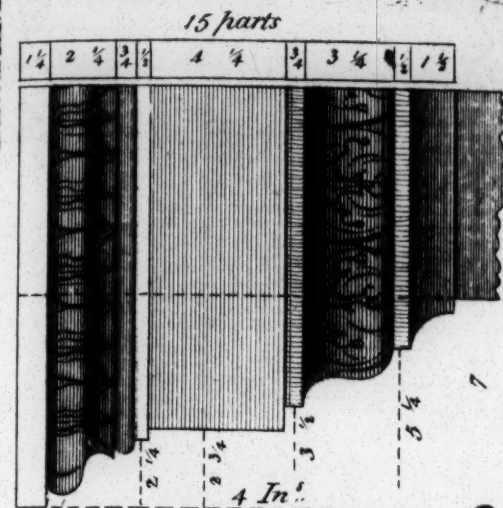


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Plate XLIII.

Surbase



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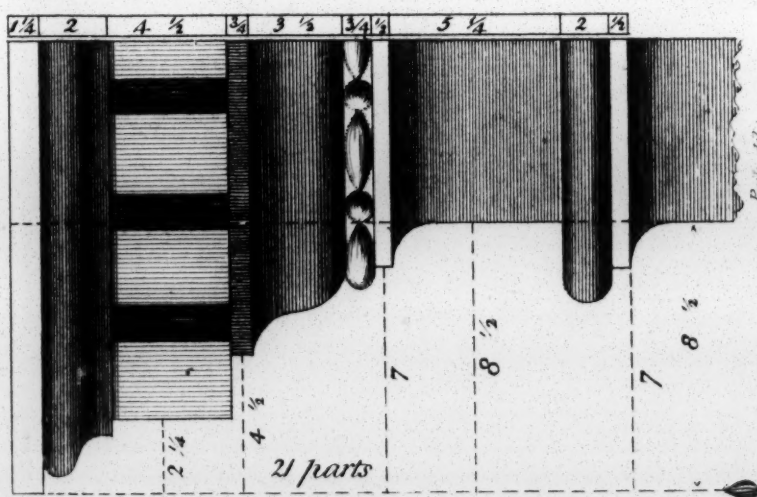
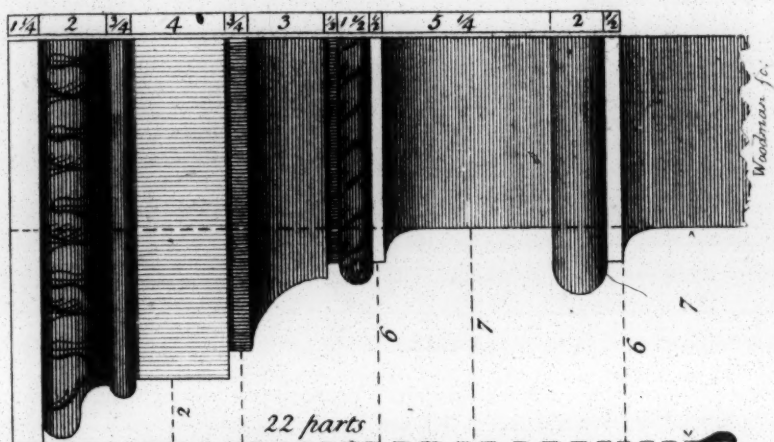
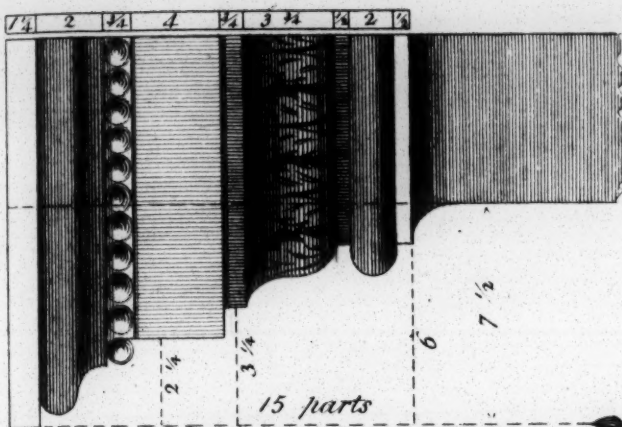
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Plate L.

8

Impost



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Woodman fecit

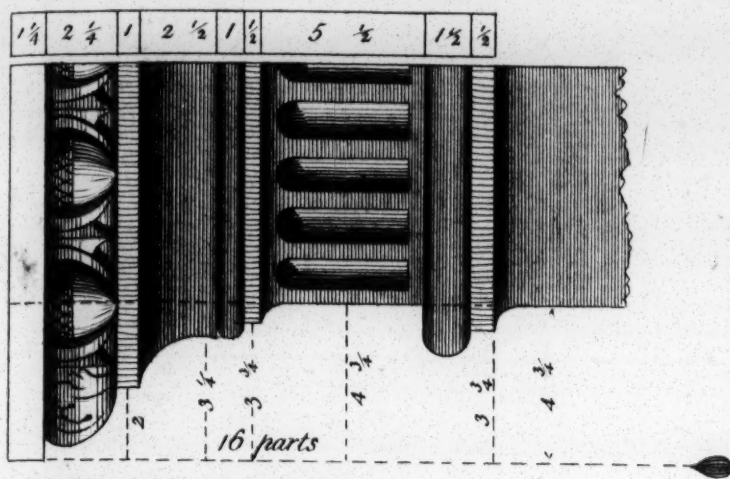
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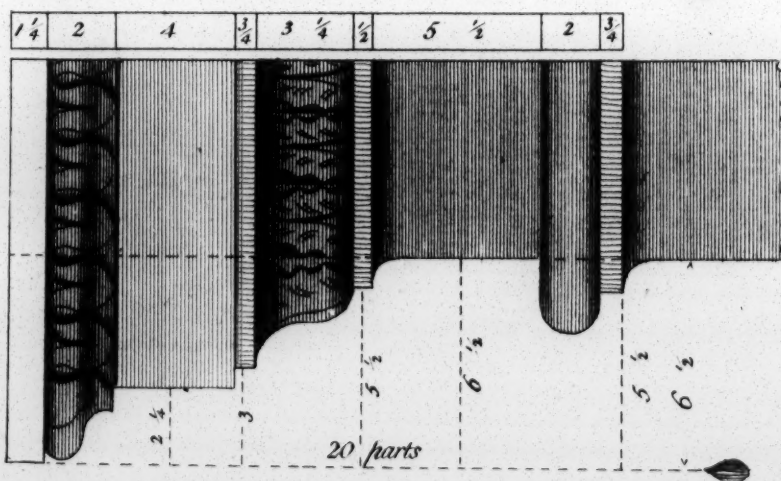
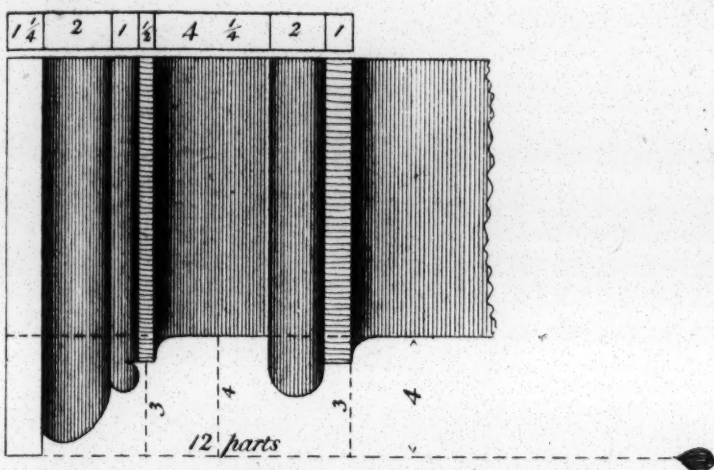


Plate II.



Wood Iron size 50

Impress



Pat. 2d.

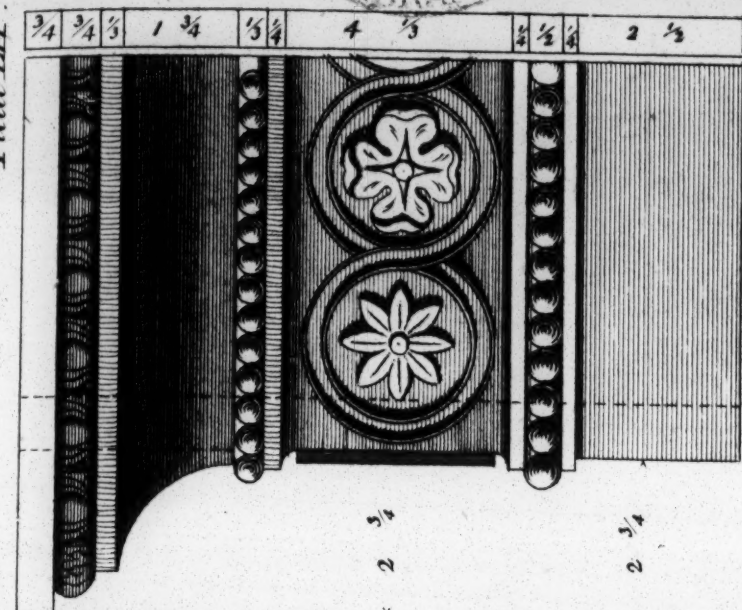
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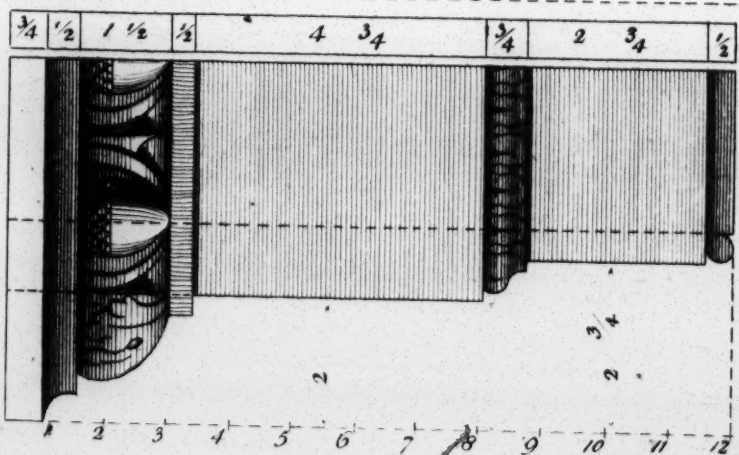
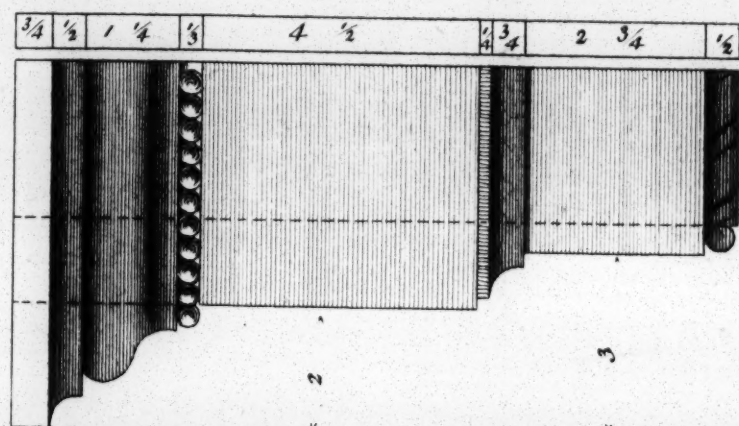


Plate III.



Westman's

Architraves.



Pinus

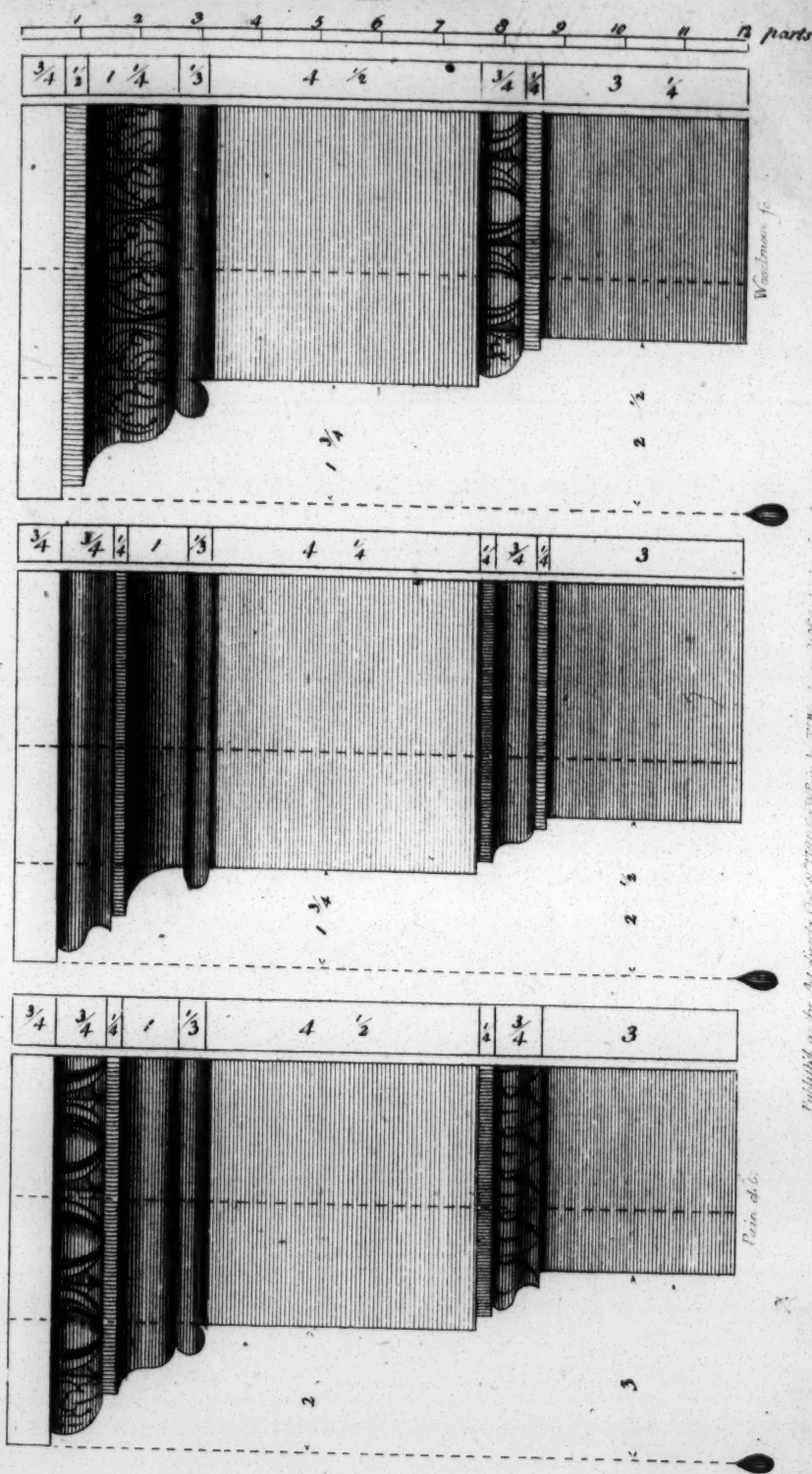
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Plate LIII.

Arbitrares



Published as the Act directs, Oct. 6. 1794, for W. & A. Wood, at the Patent Office, in the Strand.

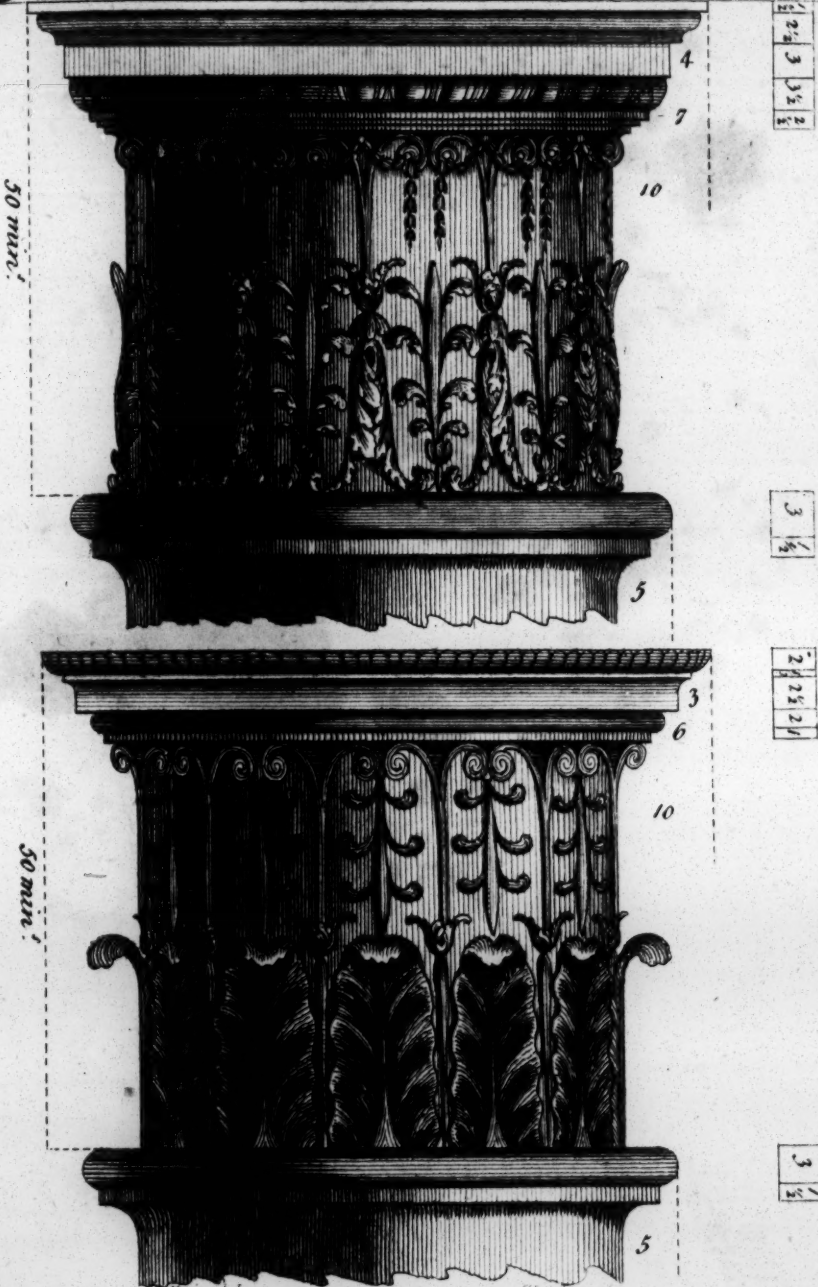


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Plate LIV.

Composit Caps to plates 58, 60 or 61.



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Paris del. W. Woodman jr.  
 Published as the Act directs Nov. 6. 1790 for W. Woodman by J. Woodman

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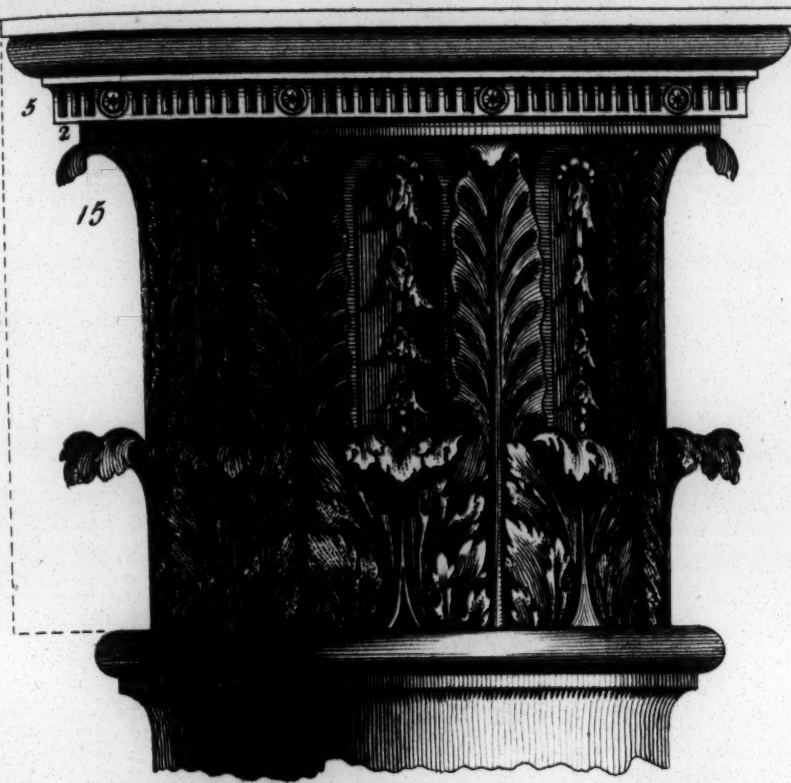


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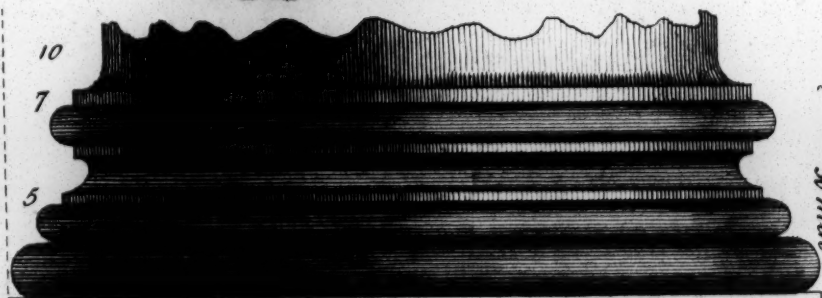
Plate LVI.

Composit Cap to plate 62.



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3
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3
1/2



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30 mm

W. Pain del.

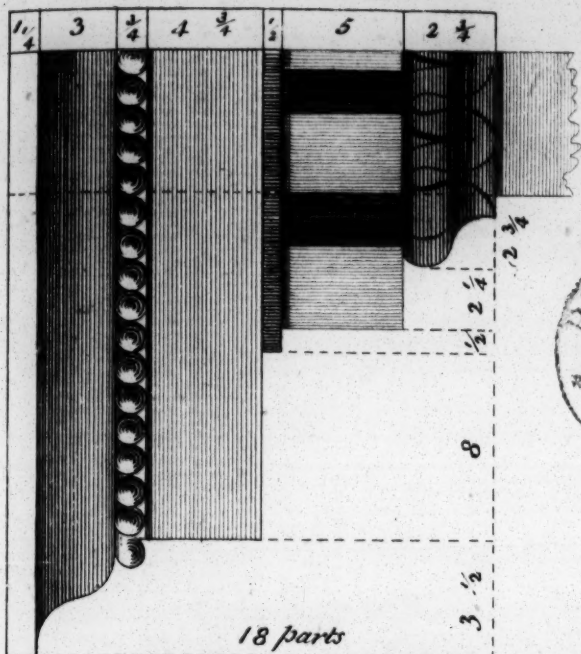
Woodman sculp.

Published as the Act directs Nov. 2. 17. for W. & A. G. by T. & A. G.

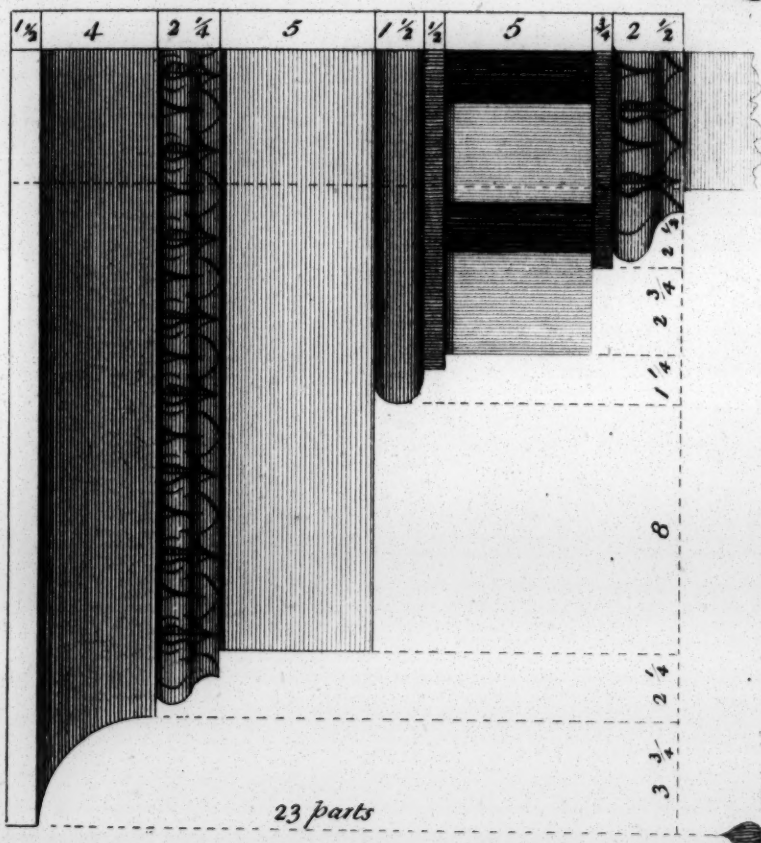


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Plate LVII.



Woodman, J.



W. H. H. H.

Engraved on the steel plates by J. Woodman.

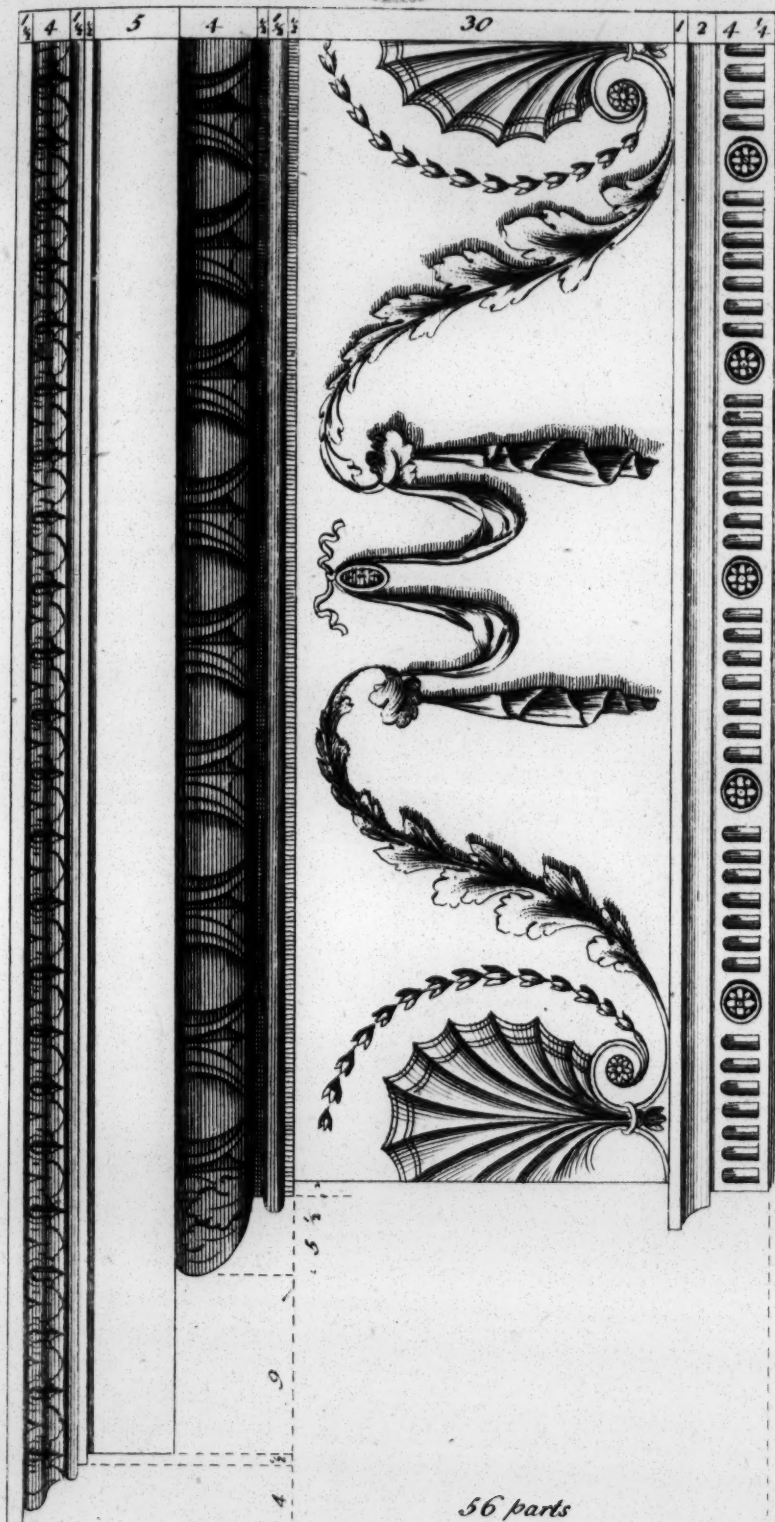
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2





Plate LVIII.

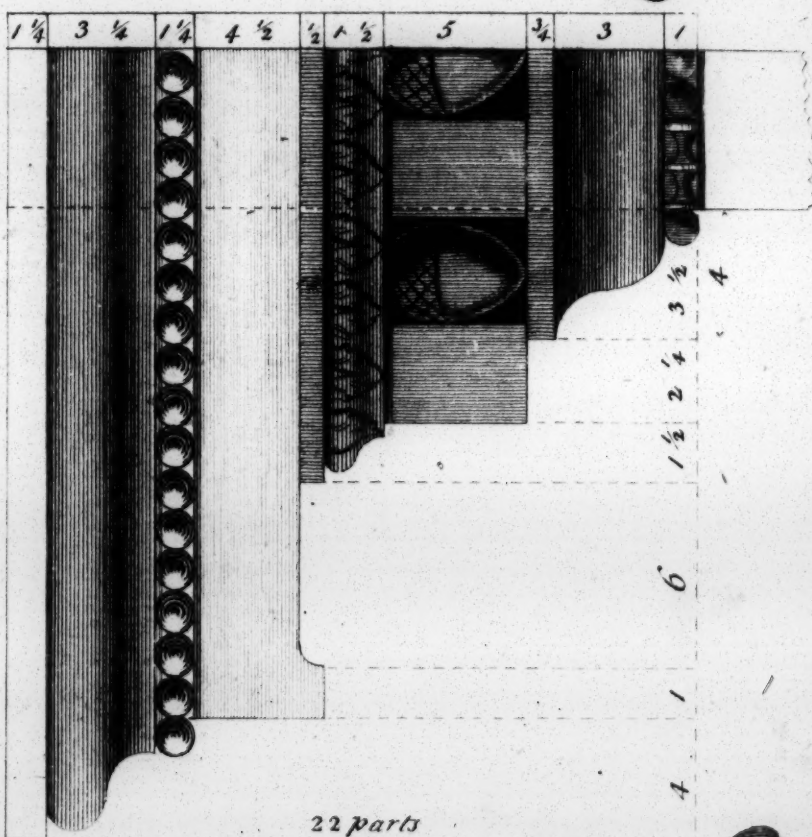
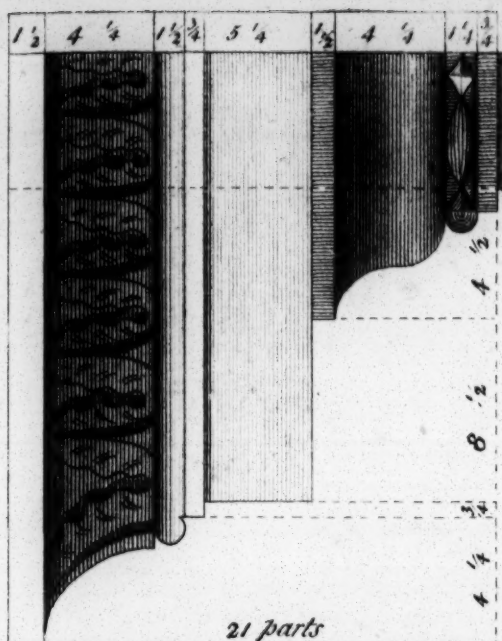


W. J. van der

Woodman

Copyright as des. Aus. Grants Nov. 9. 1780 for W. J. van der W. J. Woodman

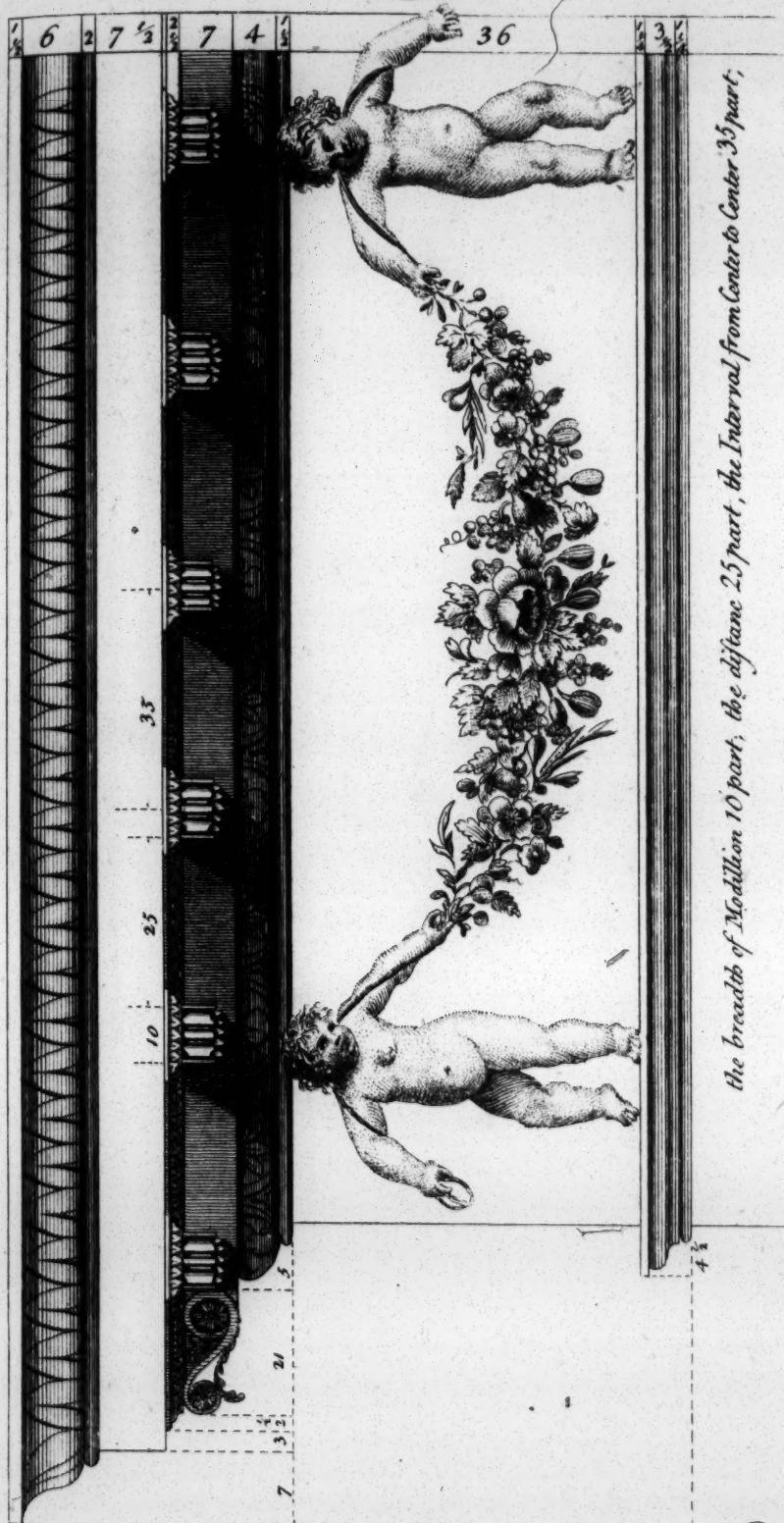
VI  
PATENT OFFICE LIBRARY





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1870



73 parts

*the breadth of Modillion 10 part, the distance 25 part, the Interval from Center to Center 35 part;*

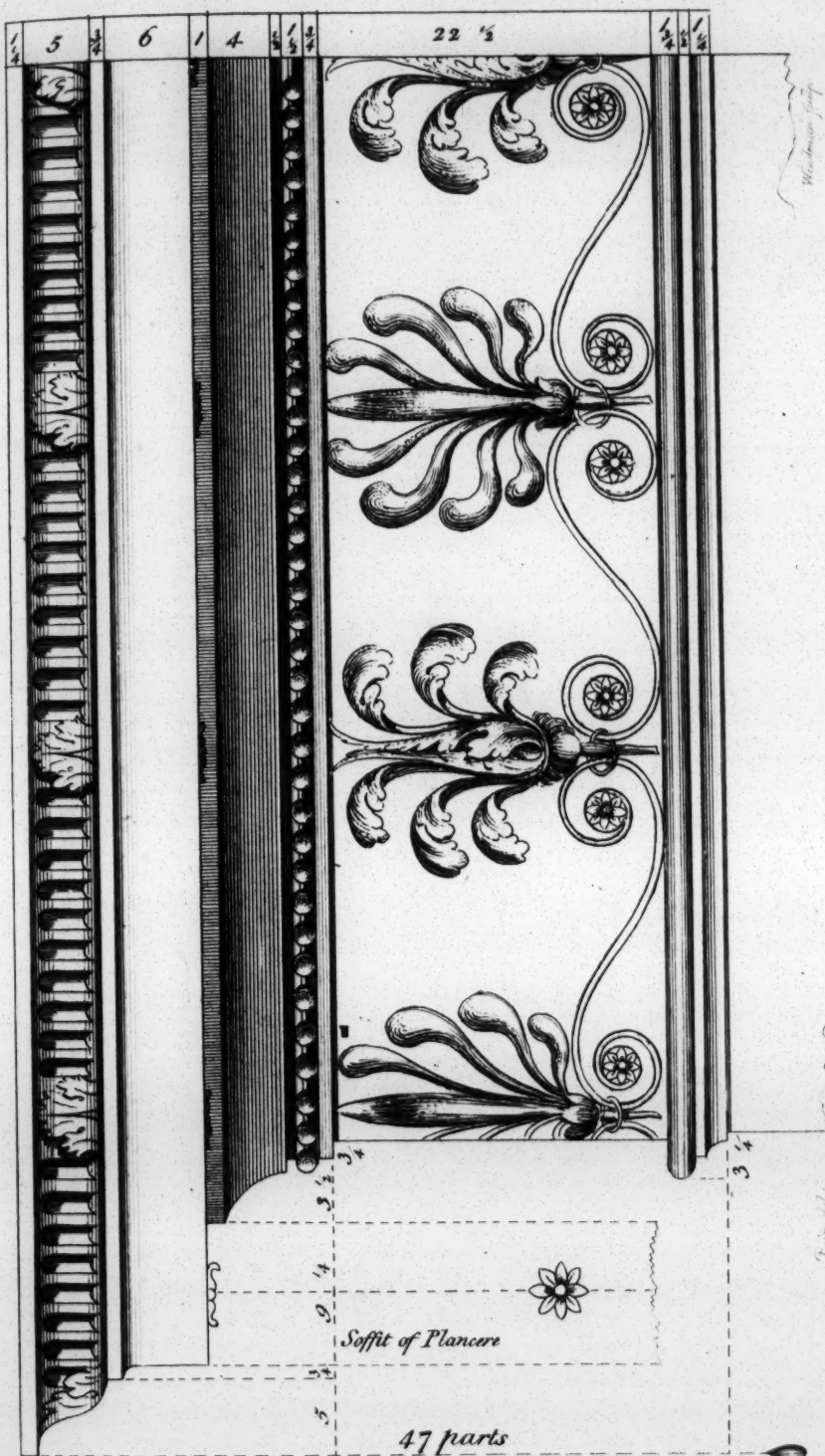
*W. Brown fecit.*

*Published as the Act requires N. 2. 1776. for W. T. Ainslie by J. W. Woodman.*

*Printed by J. W. Woodman.*

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34 parts

30



Published by the Act of the 17th of June 1833, by T. Agnew & Sons, London.

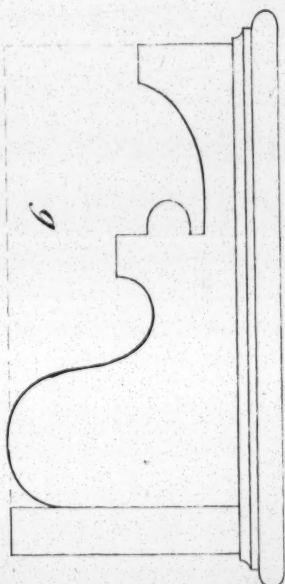
W. P. 1833.



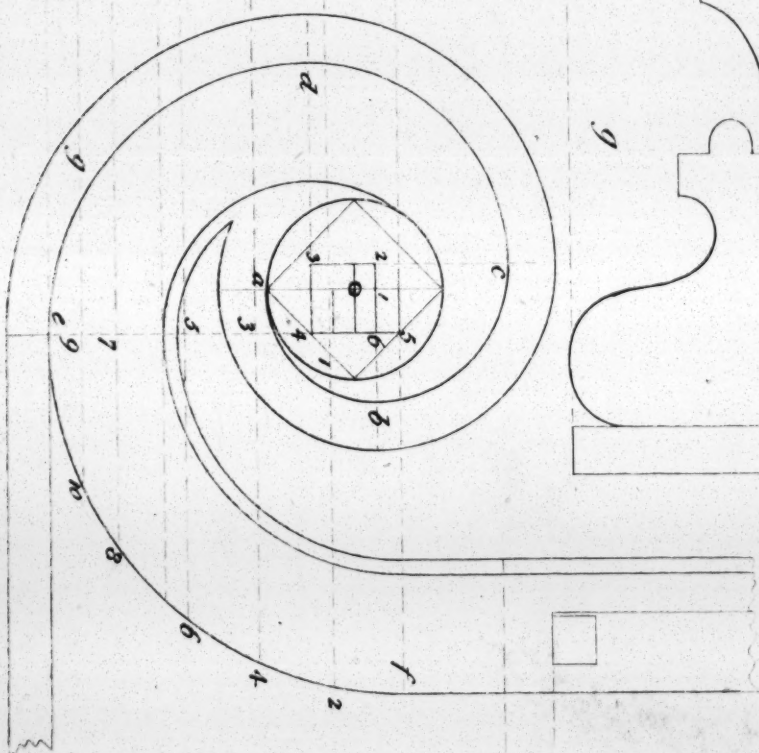
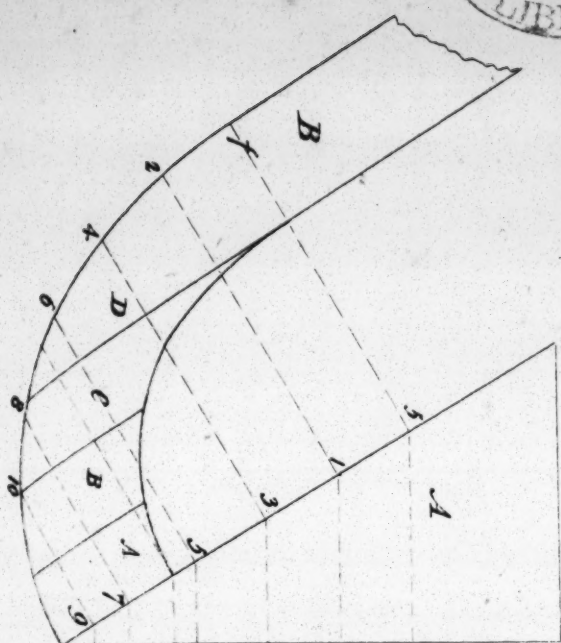
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Plate LXIII.



one Revolution & quarter  
for a curved step



Part of

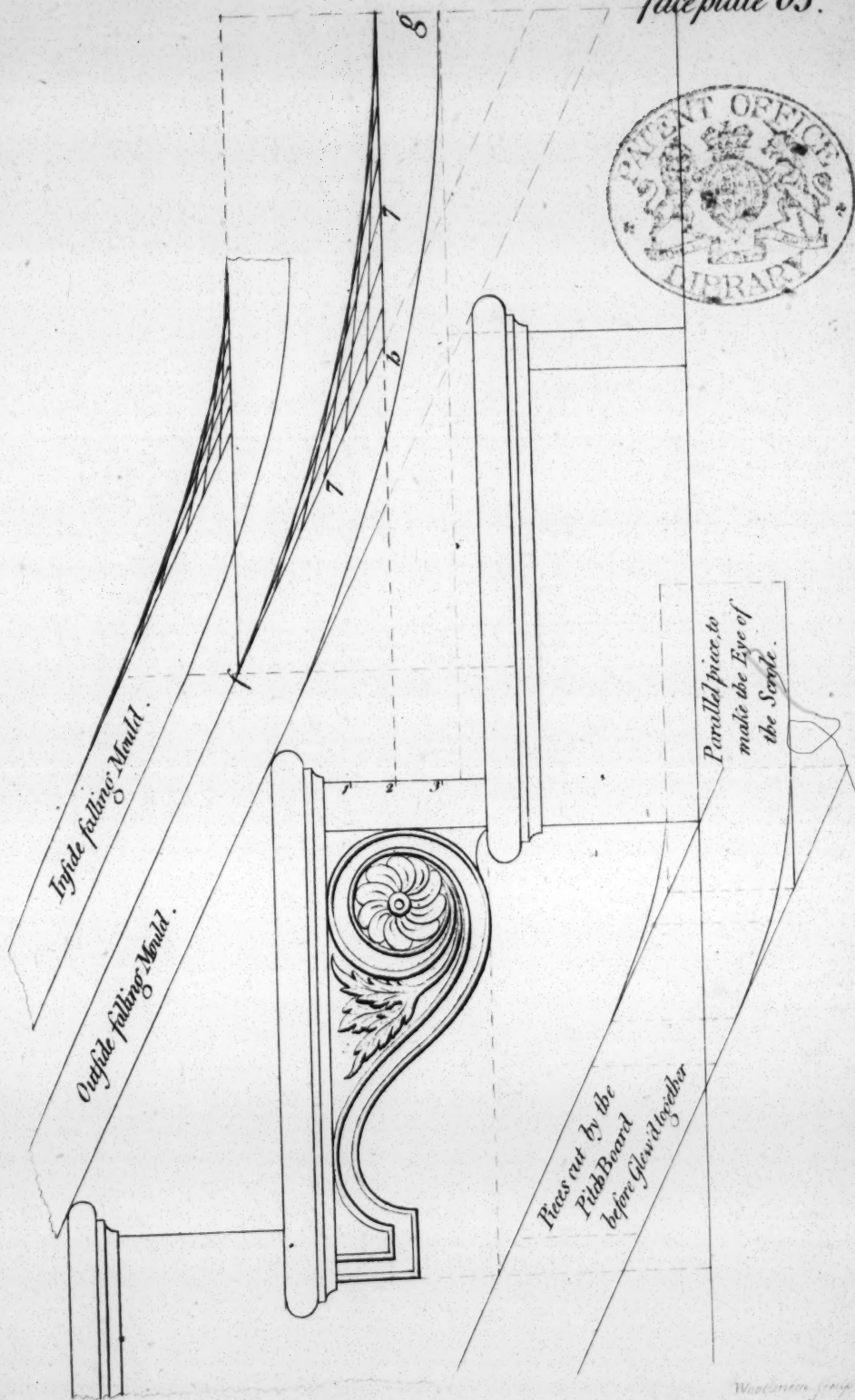
Part of

Published by the Patent Office, London.

PATENT OFFICE LIBRARY



face plate 63.



Pen del:

Published as the Act directs Decr 9<sup>th</sup> 17<sup>th</sup> 18<sup>th</sup> Wm Pitt by T. Woodman.

Woodman engr.

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To draw the Plan of the Rail fig. A. draw a Circle 3 Inches's diameter & draw the Square within, & divide the side of the Square as at 1 & 2 then draw the line 3.4 then divide that part of the line within the Square, into 4 parts, & draw the lines 2.1.3.4. then set one foot of the Compass, at 1 & draw the arch line A. B. then at 2 & draw the arch line of the Rail C. D. then at 3 & draw the arch line of the Rail d. C. which Compleats the outside of the Rail. the Center 3. 2. Compleats the Inside, & the Center 2. 1. 0 draws the Nose of the Step.

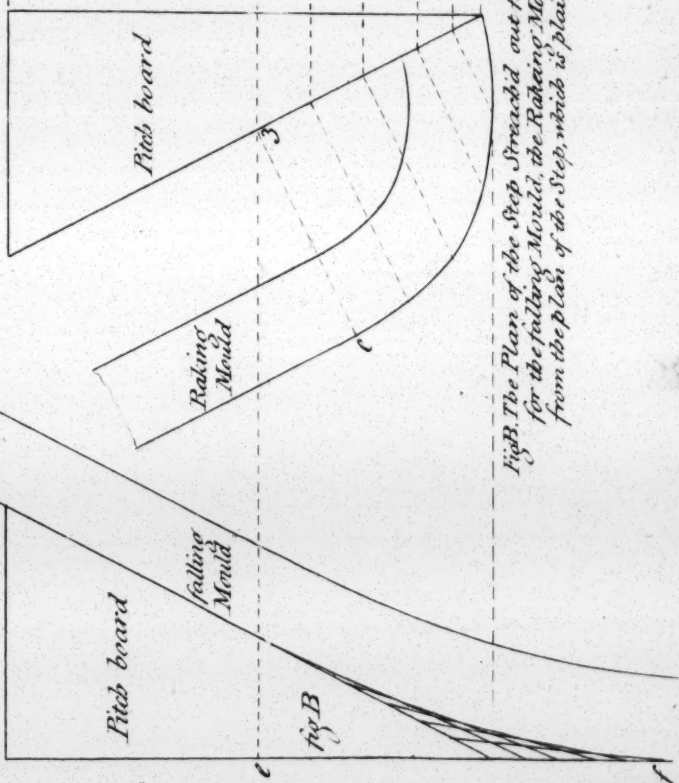


Fig. B. The Plan of the Step. Struck out from C to f. for the falling Mould, the Raking Mould traced from the Plan of the Step, which is plain to inspection.

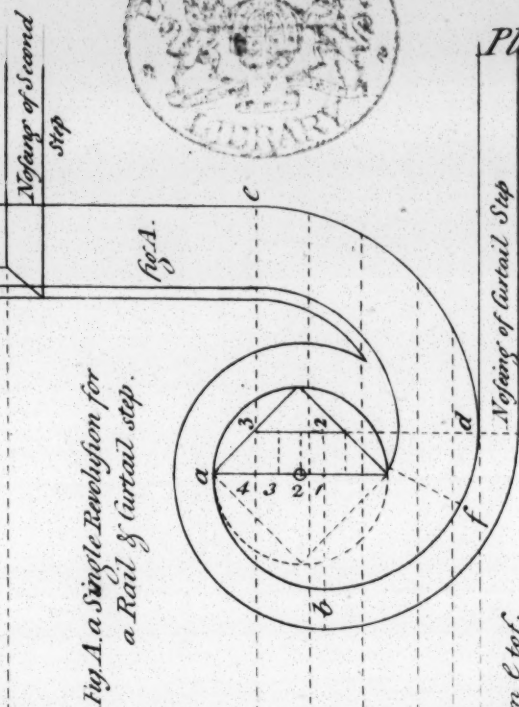


Fig. A. a Single Revolution for a Rail of Curtail step.



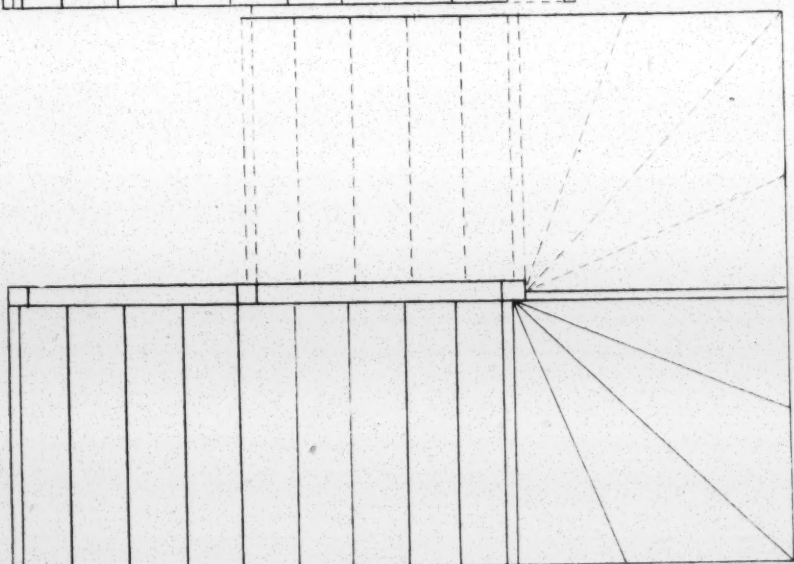
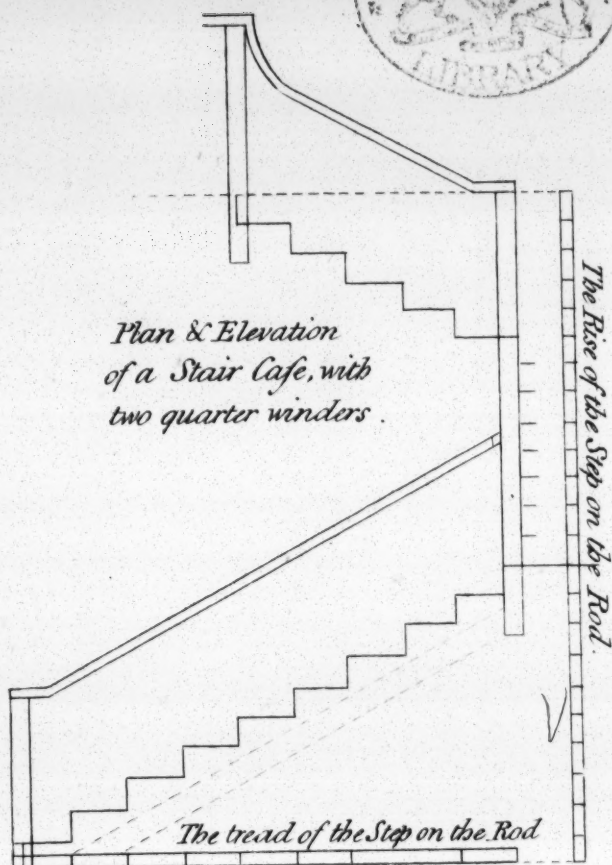


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Plate LXV.

*Plan & Elevation  
of a Stair Case, with  
two quarter winders.*



*Engr. del.*

*Published at the Patent Office, London, by T. F. Smith.*

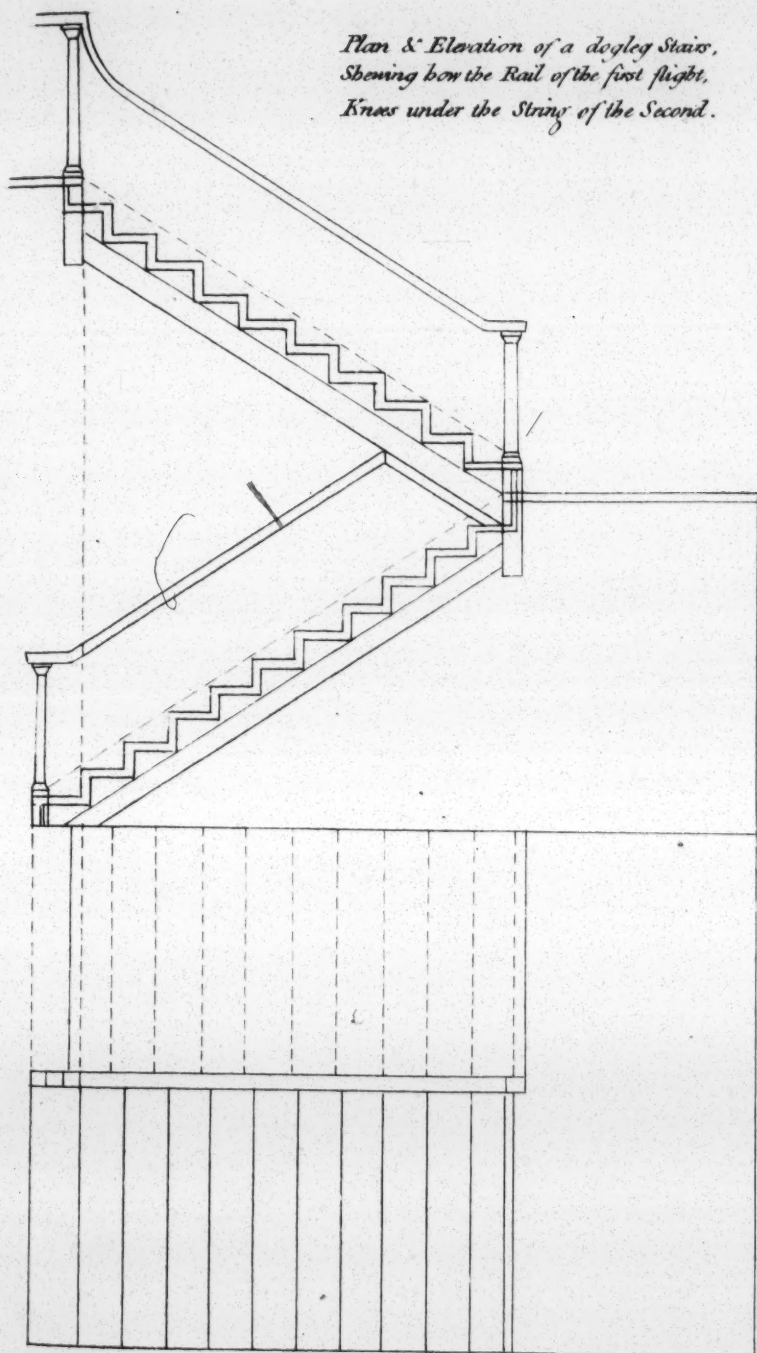
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*Plate LXVI.*

*Plan & Elevation of a dogleg Stair,  
Shewing how the Rail of the first flight,  
Knees under the String of the Second.*



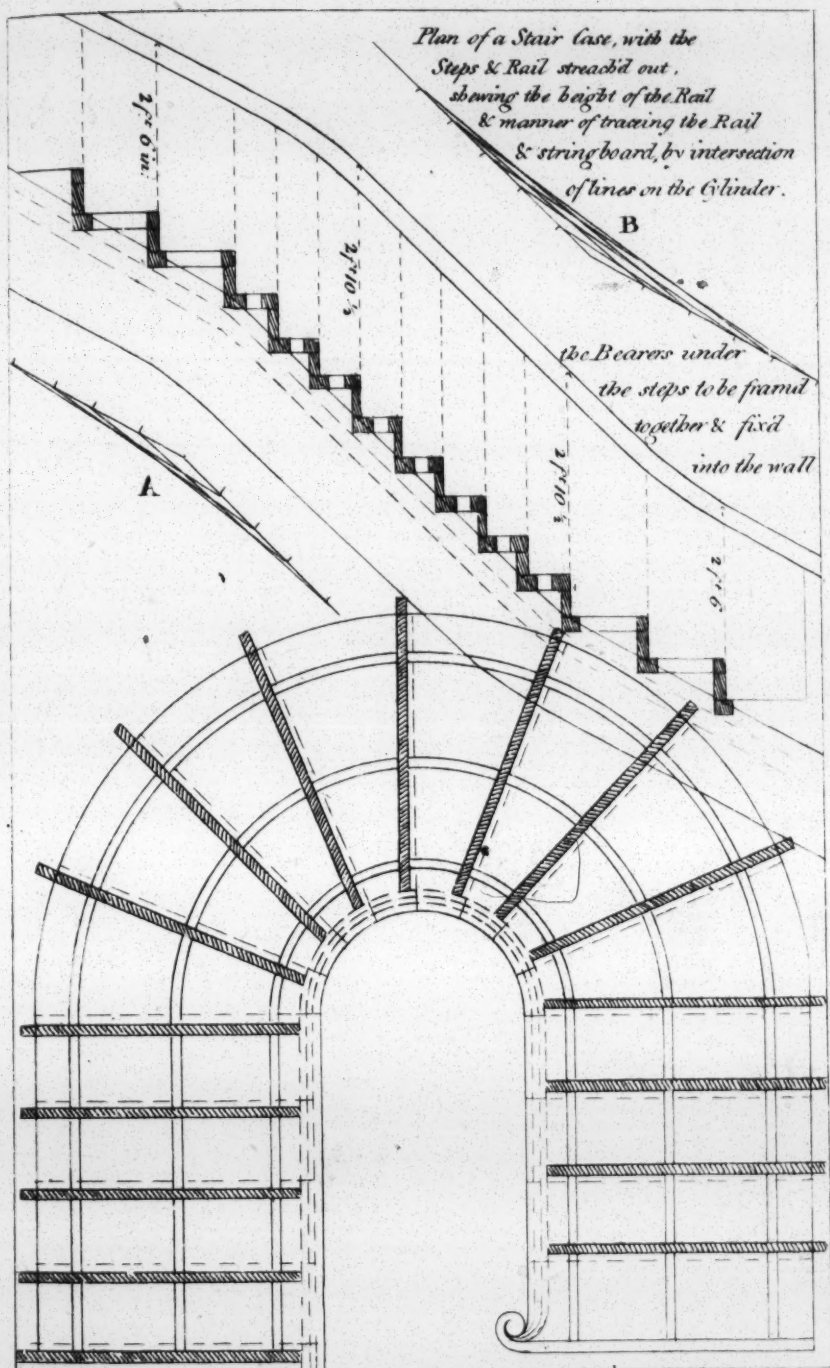
*Rail elev.*

*Published as the Act directs Dec: 27. 1725. for Wain & T. Wain.*

PATENT OFFICE LIBRARY



*Plate LXVII.*



*The Bearers to be framed true to the Bed of the step & Back of Risor & well fix'd in the wall.*

*From the*

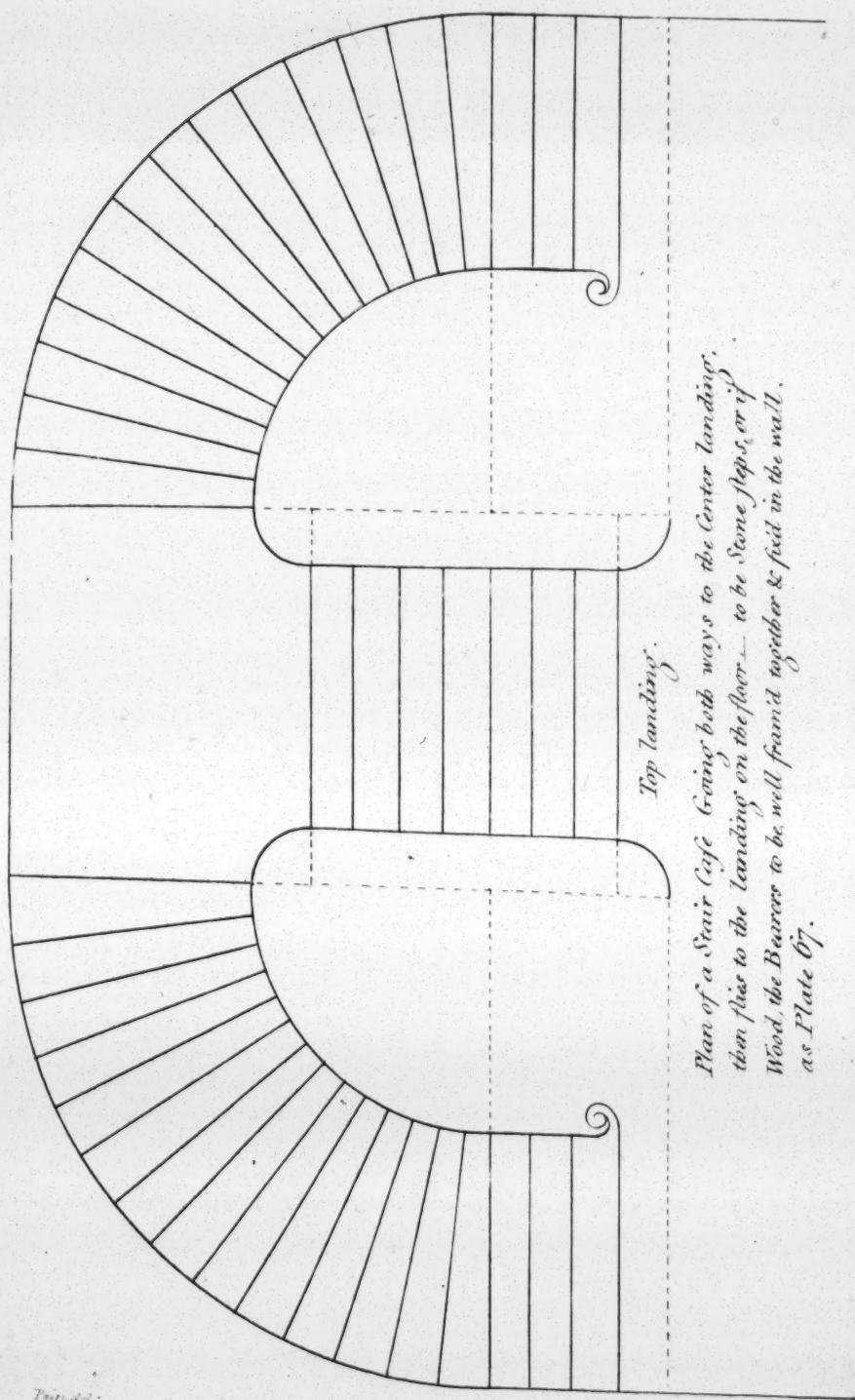
*Rediffed as the Act directs Dec 6 1790 for W. & A. W. & W.*



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Face plate 67.



Top landing.

Plan of a Stair Case Going both ways to the Center landing, then floor to the landing on the floor to be some steps, or if Wood, the Barriers to be well framed together & fixed in the wall. as Plate 67.

Printed at:

Published as the Act directs Design of George W. Patten by F. J. Wagoner.

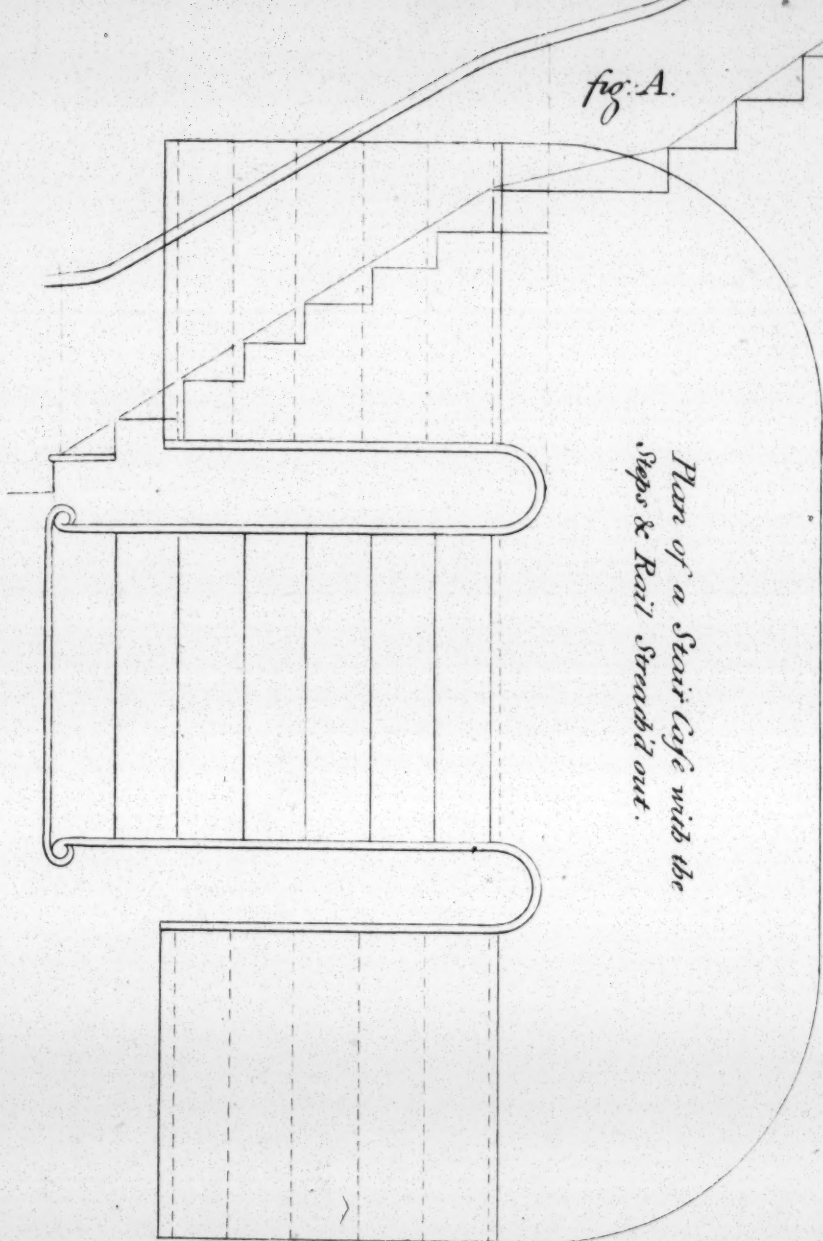
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Plate LXVIII.

fig. A.



Plan of a Stair Case with the  
Steps & Rail Struck out.

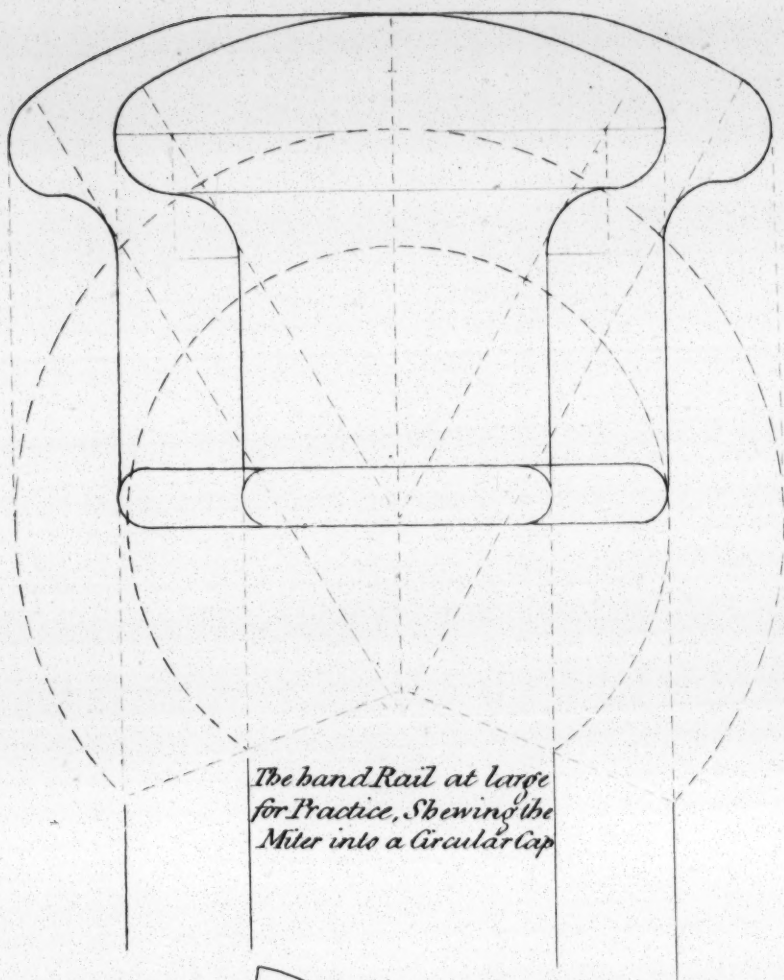
Drawn del.

Patented by Andrew Wilson Dec. 17 1870 for 14 years by J. Wilson & Co.

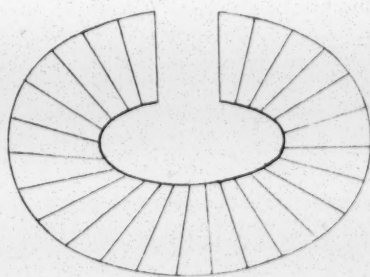
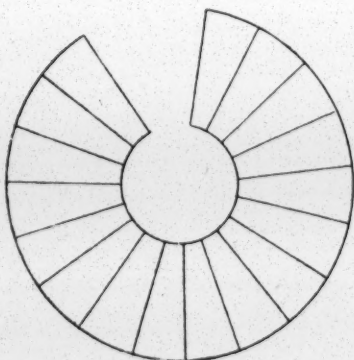
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*Plate LXIX.*



*The band Rail at large  
for Practice, Shewing the  
Miter into a Circular Cap*



*Printed by*

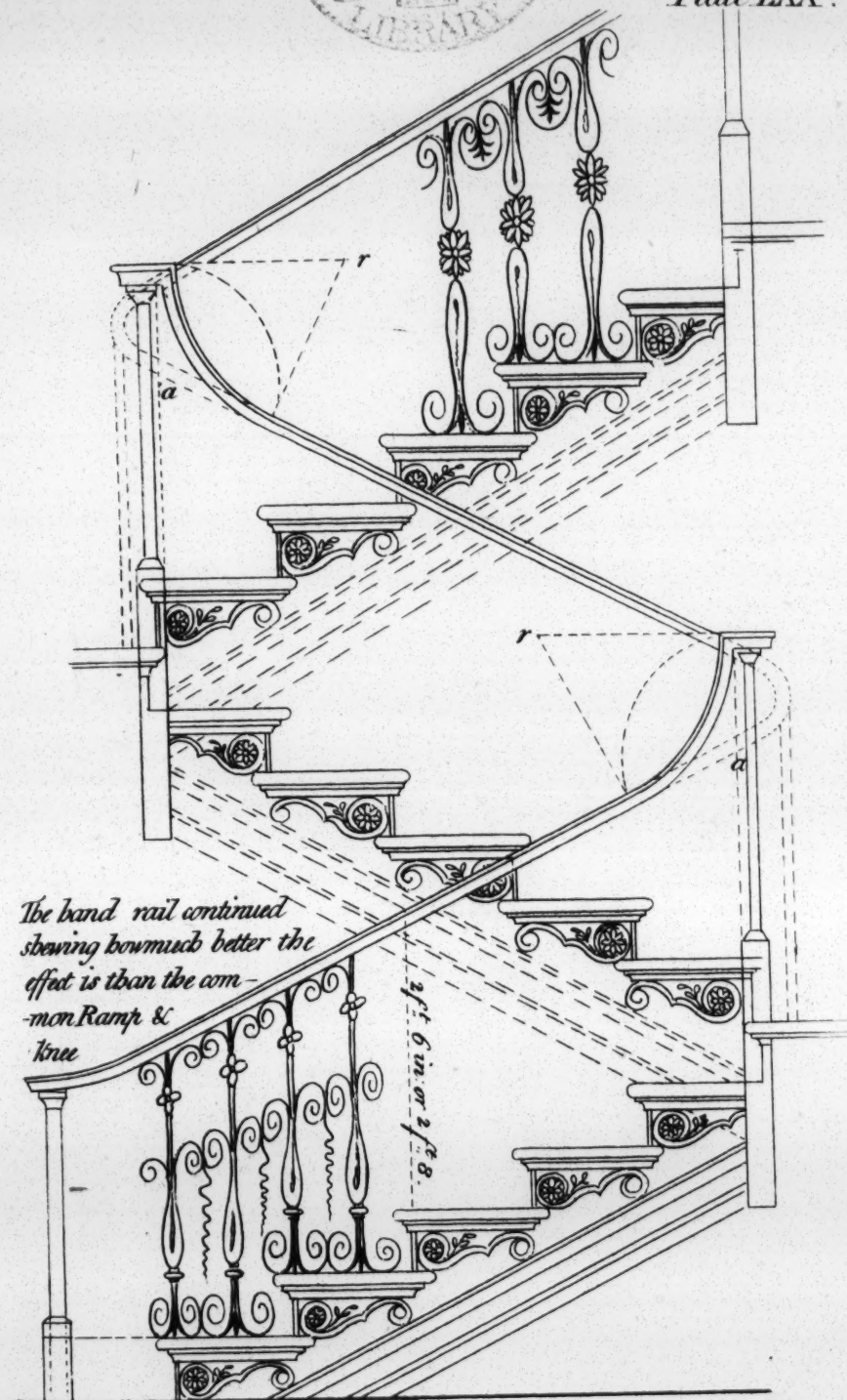
*Printed at the Art direct. Dec. 22, 1796. by W. B. and J. W. in the Strand.*



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Plate LXX.



The hand rail continued  
showing how much better the  
effect is than the com-  
mon Ramp &  
knee

Drawn del.

W. & A. G. & Co. London

Published by the Author, Dec. 3, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

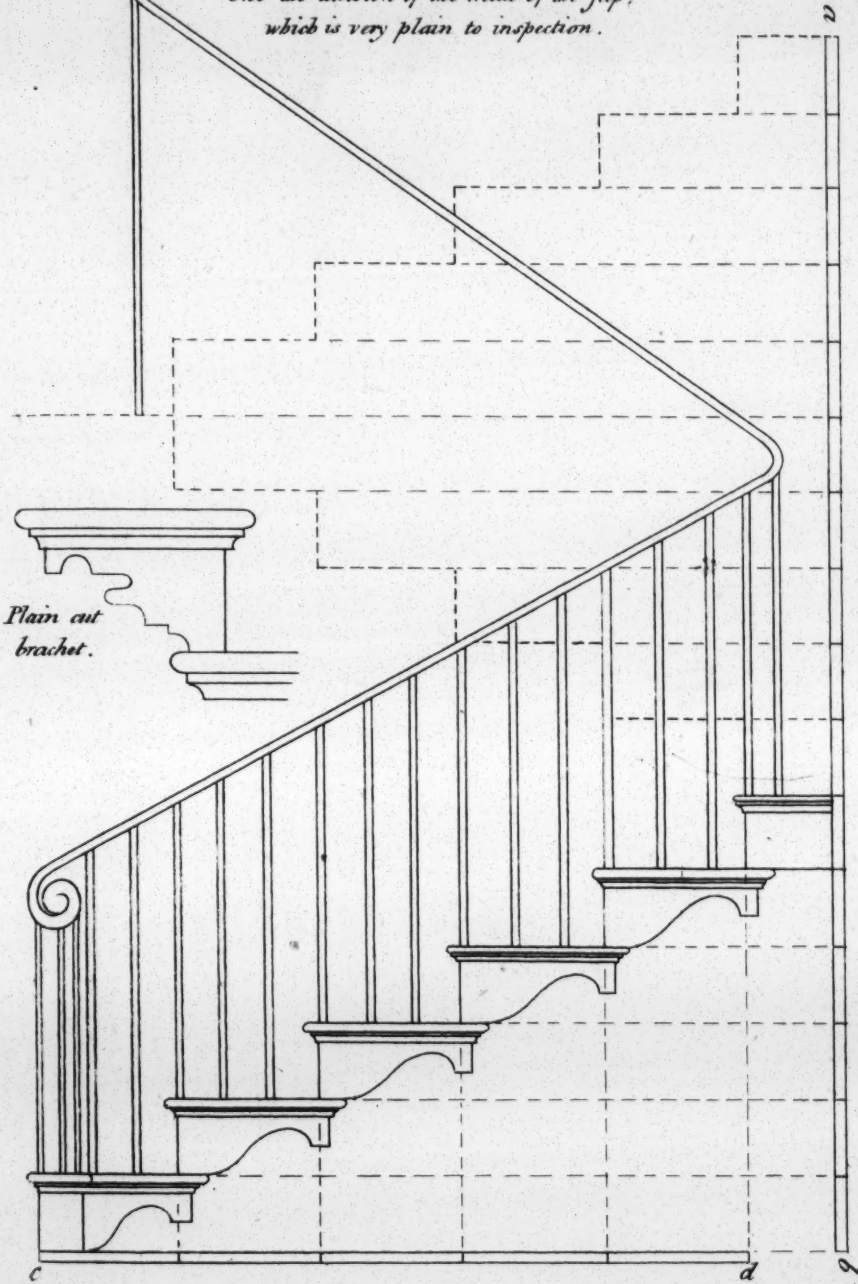
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*to face Plate 70.*

*The Scale a. b shows  
the Rod for dividing the rise of the steps.  
c. d the division of the tread of the step,  
which is very plain to inspection.*



*Plain cut  
bracket.*

*W. Fair. Del.*

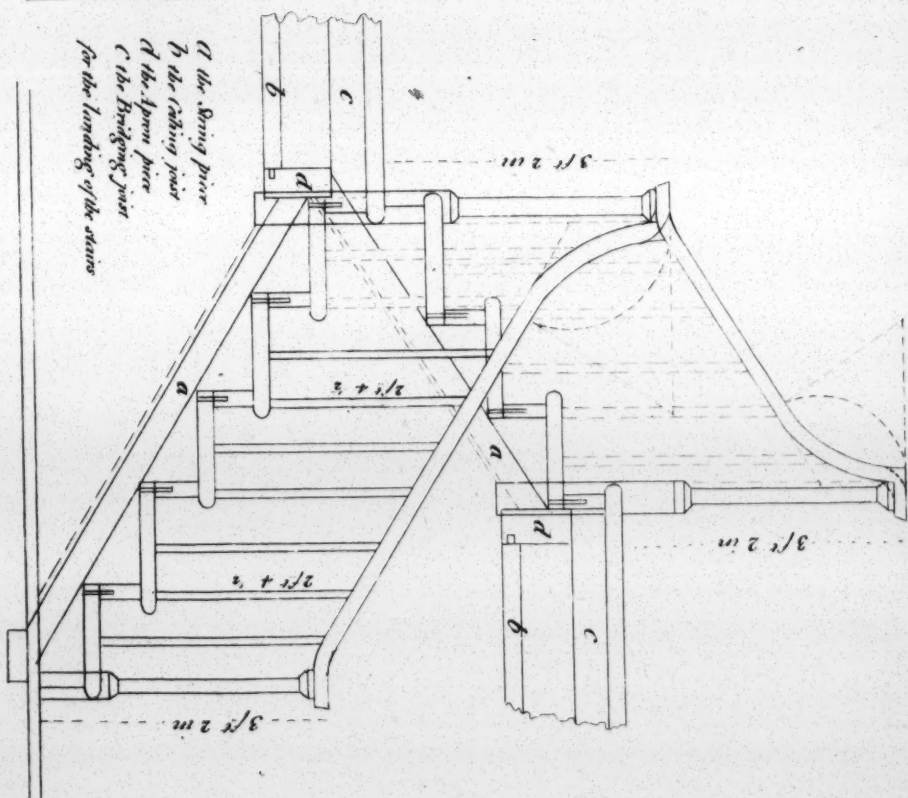
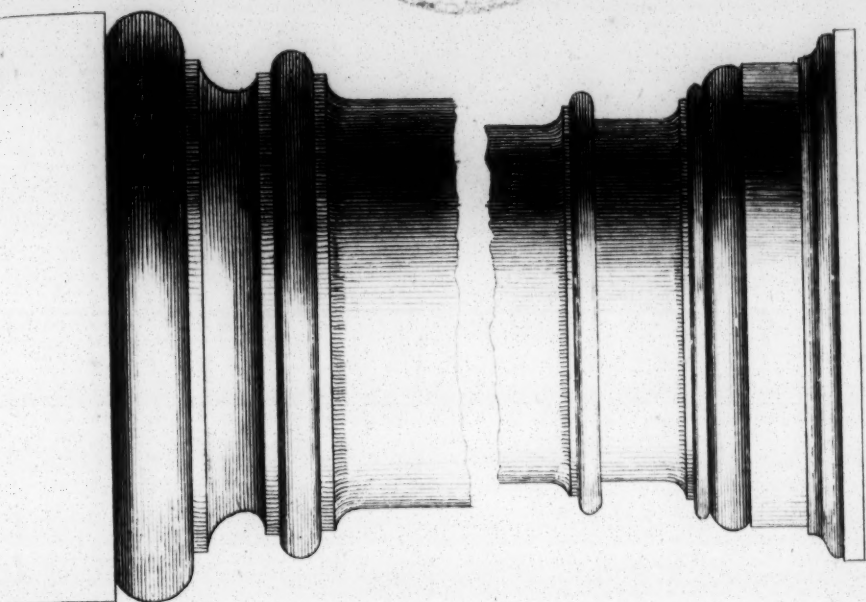
*Woodman. Sculp.*

*Published by the Author, No. 1, Pall Mall, London.*

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Plate LXXI.



*a* the Spring piece  
*b* the casting piece  
*c* the Spring piece  
*d* the Binding piece  
 for the landing of the crane

Patent del.

Woodman's imp.

Published as the Act directs Dec. 17, 1790 for W. & A. by L. C. & Co.

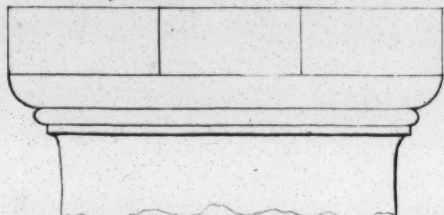


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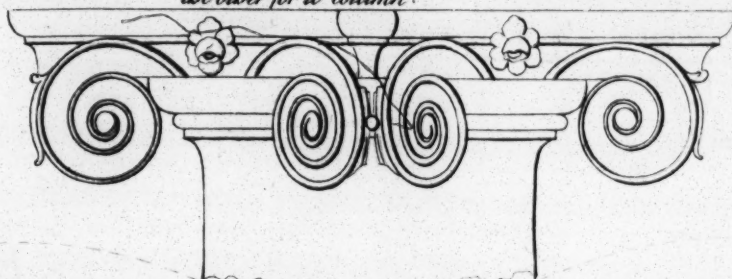


*Plate LXXII.*

*Body of the Cap of a Column, with the Mouldings turned, before the horns are Glued on.*



*The Ionic Capital at an Angular view, with the plan shewing the manner of Glazing and preparing for the Carver, one half for a Plaster, the other for a Column.*

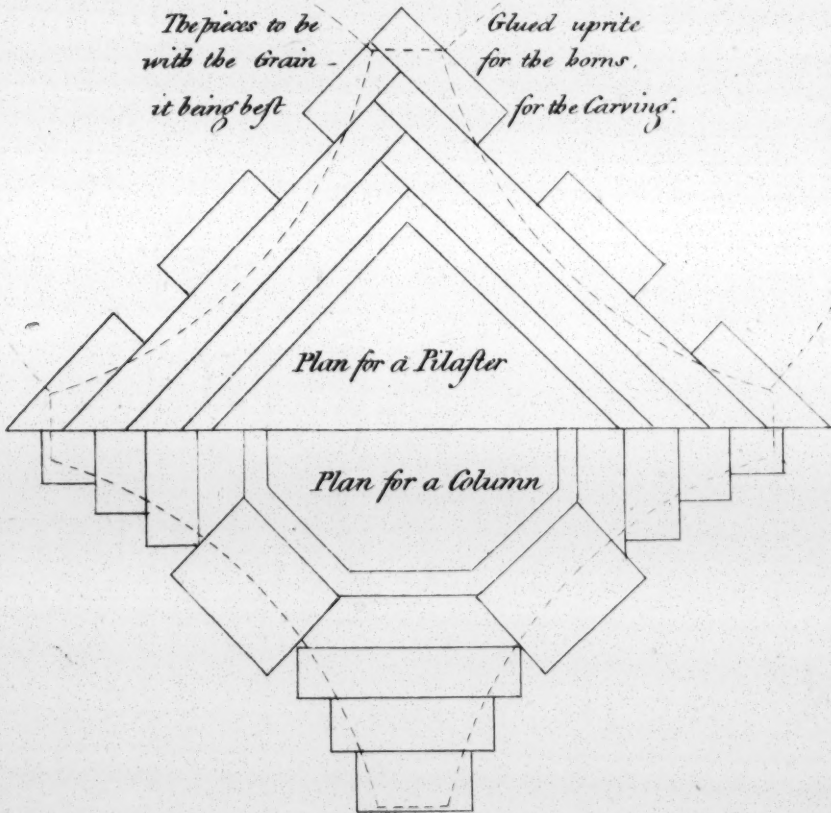


*The pieces to be with the Grain - it being best*

*Glued uprite for the horns, for the Carving.*

*Plan for a Plaster*

*Plan for a Column*



*Printed at*

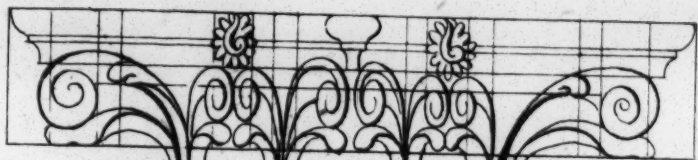
*Published as the Act directed, 1824, for William & T. M. Thomas*

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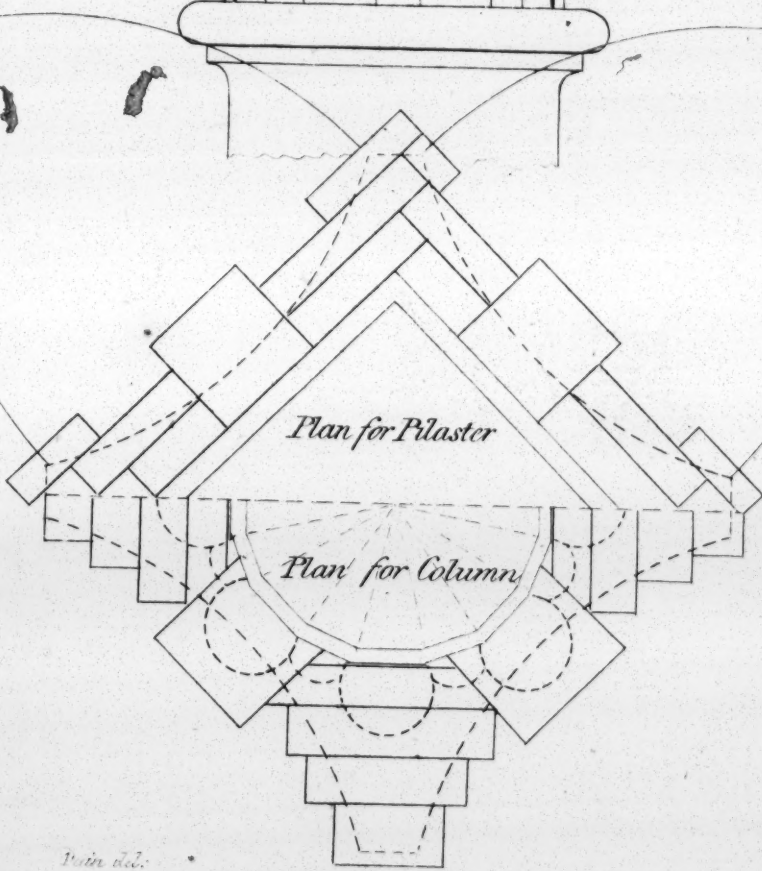
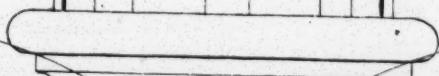
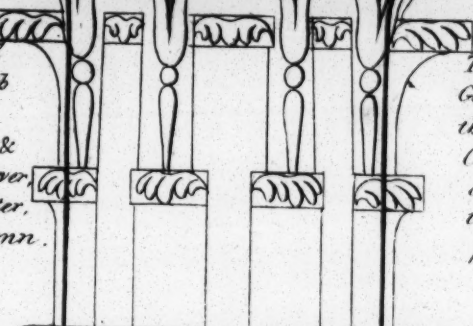


*Plate LXXIII.*



*The Corinthian Capital  
at an Angle View, with  
the plan Showing the  
manner of Gluing &  
preparing for the Carver,  
One half for a Pilaster,  
the other for a Column.*

*The pieces to be  
Glued uprite with  
the Grain for the  
Capital the same  
as the Column,  
it being best  
for Carving.*



*Wain del.*

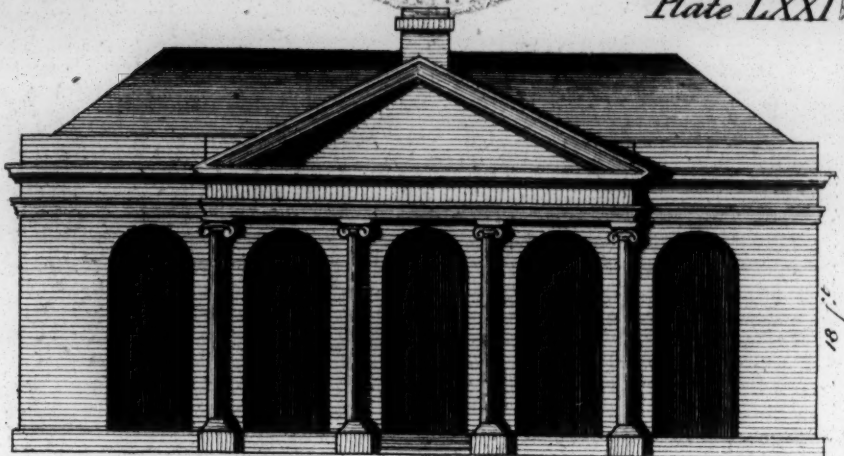
*Published as the Act directs Dec. 21. 1750. for Wain by T. B. Smith.*

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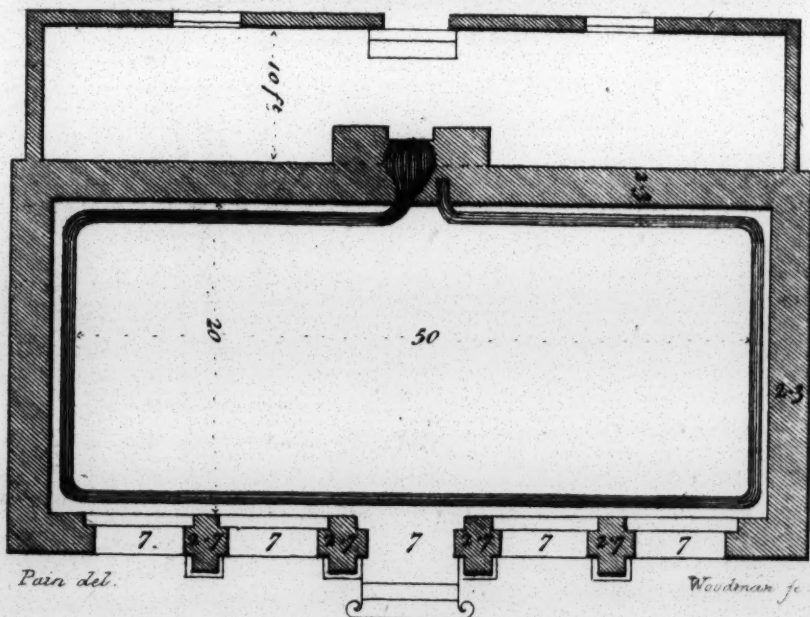
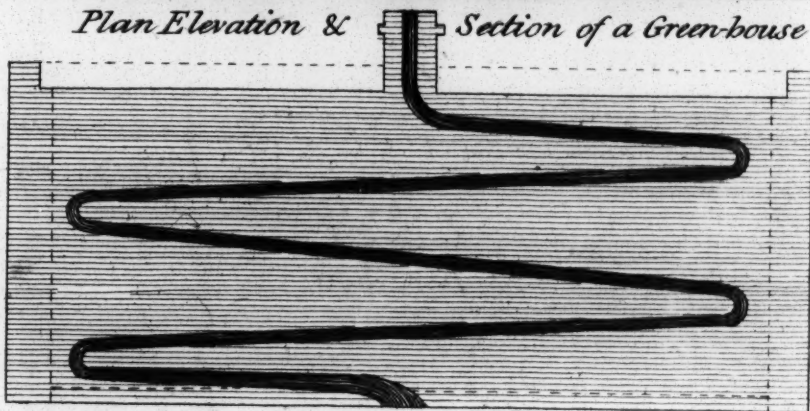
Agst LK/6



*Plate LXXIV.*



*Plan Elevation & Section of a Green-house*



*Published as the Act directs for W. Pain.*

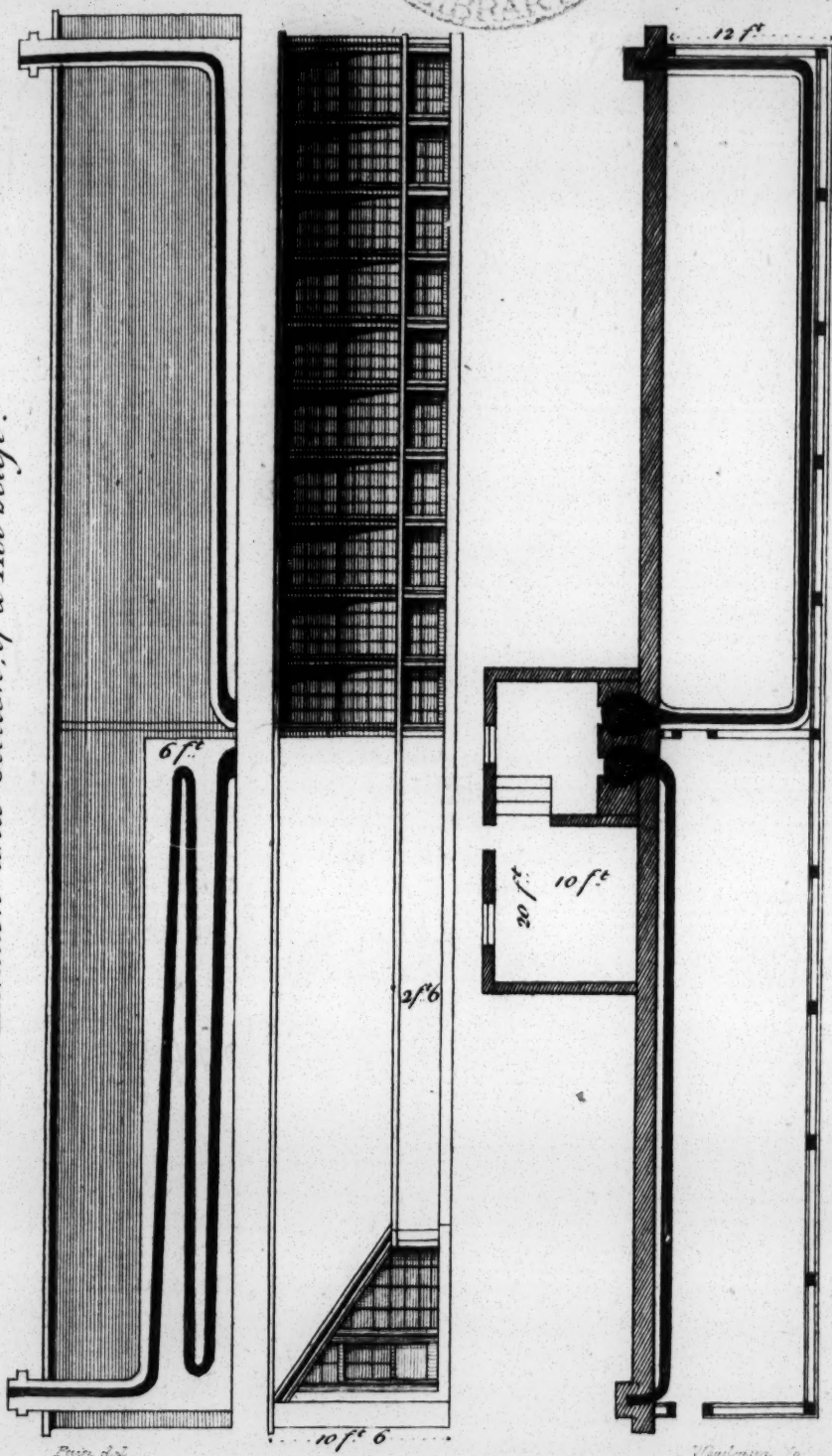


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Plate LXXV.

Plan Elevation and Section of a Hot-bouye.



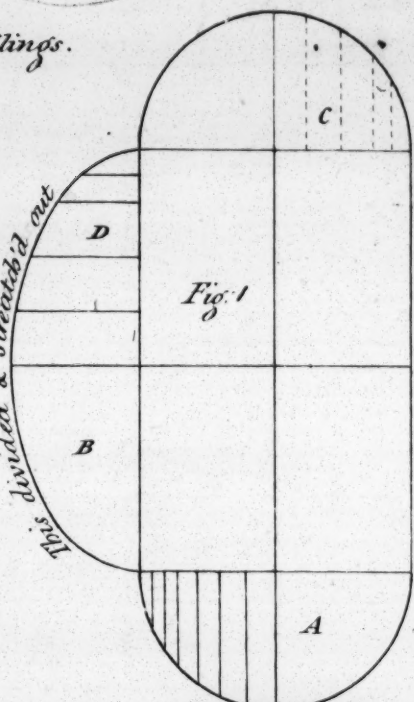
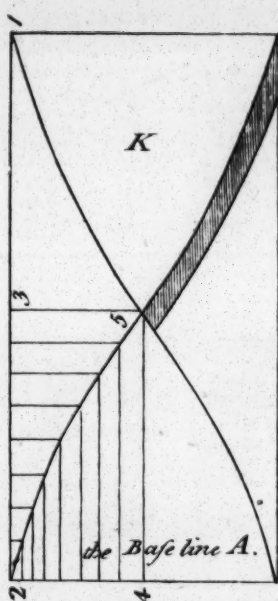
Published as the Act directs for W. Pain

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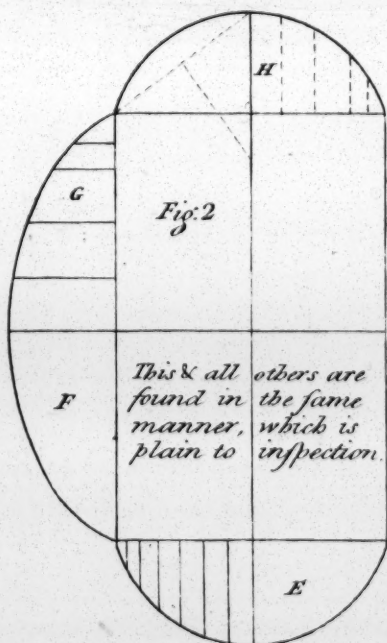
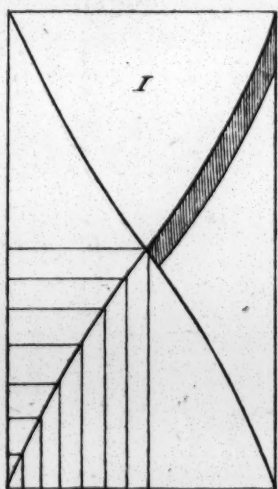




Groin Ceilings.



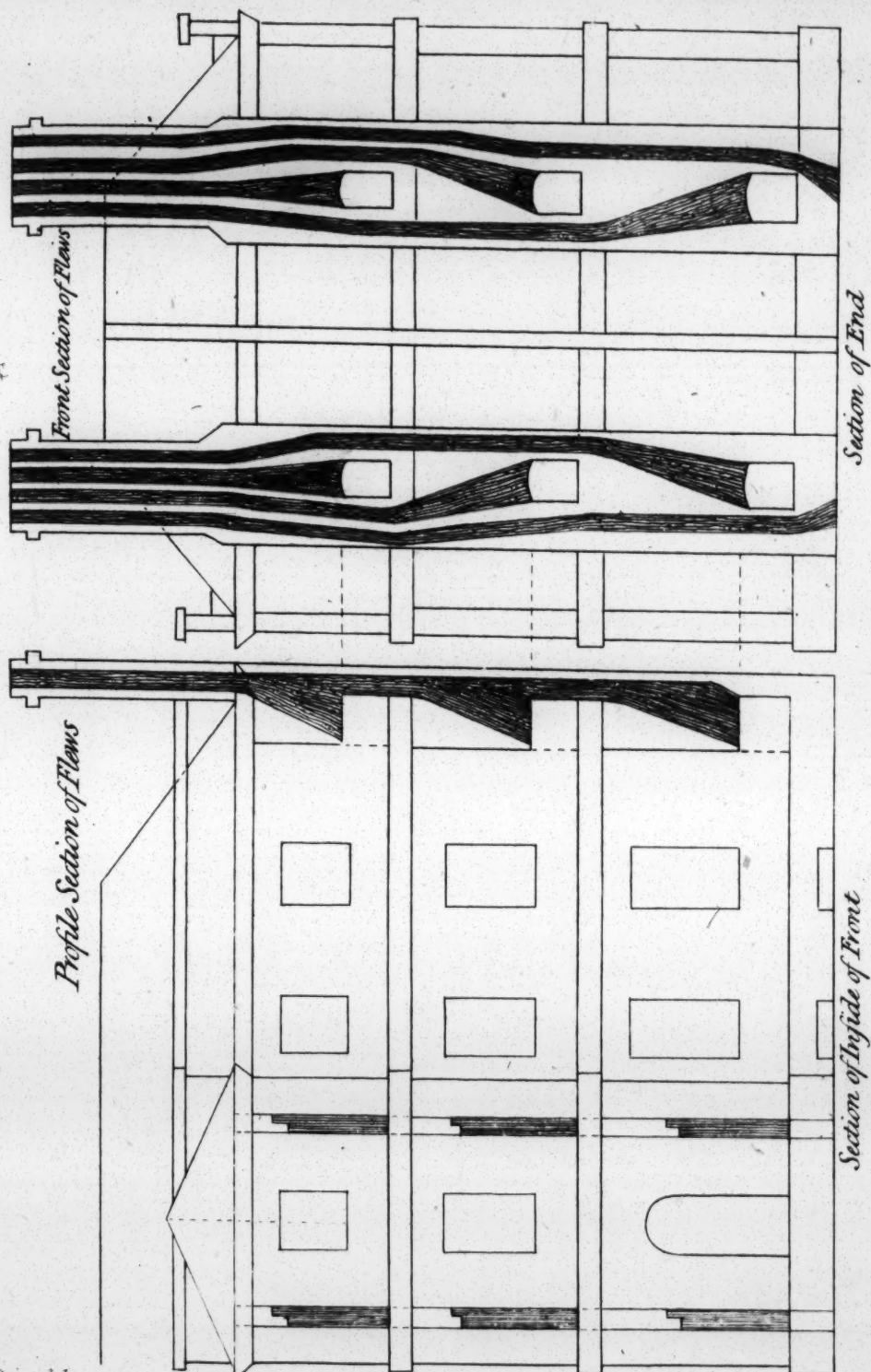
The Arch divided & dropt to base line



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Plate LXXVII.



Pain del.

Publ'd as the Act directs for W. Parr

P

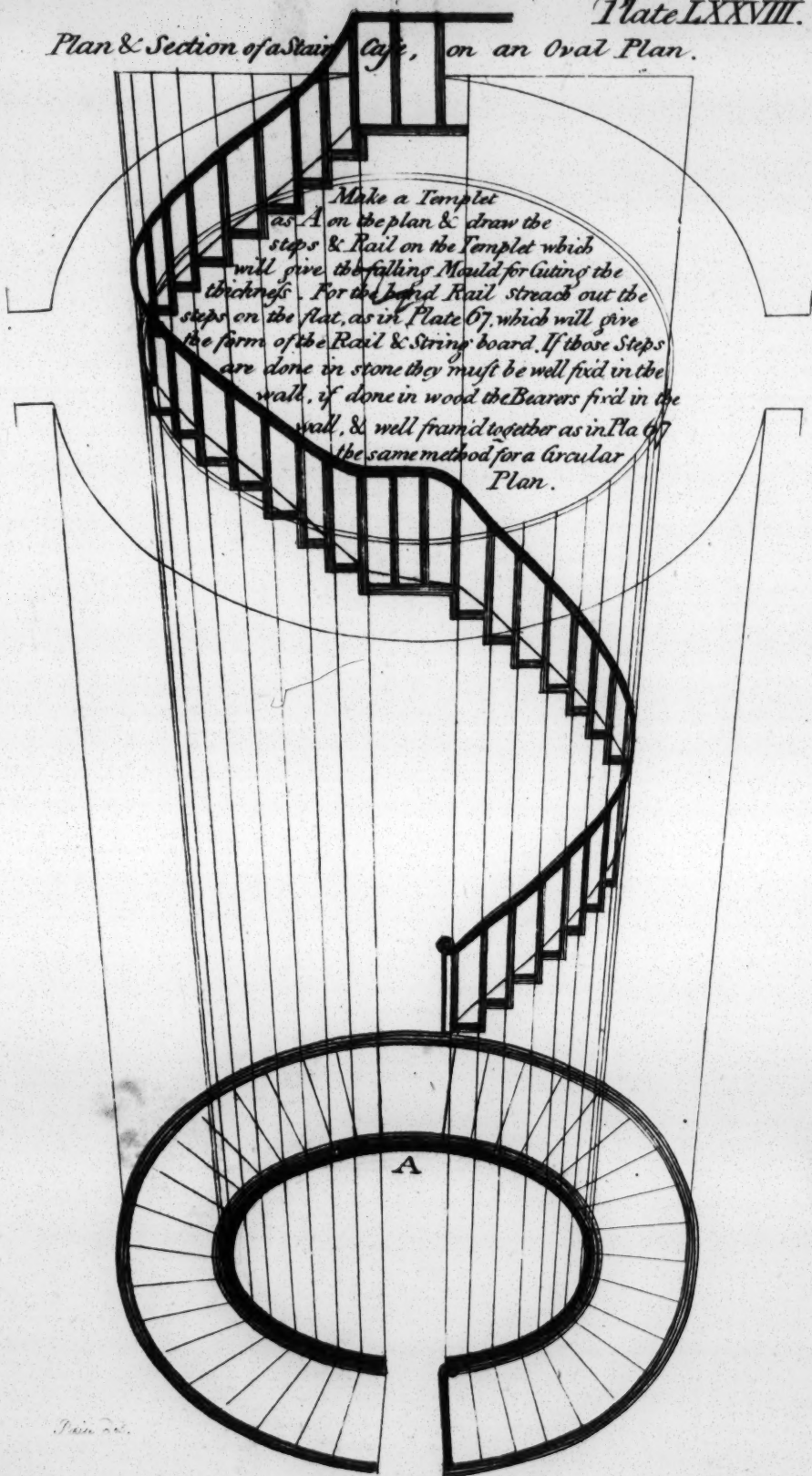


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Plate LXXVIII.

Plan & Section of a Stair Case, on an Oval Plan.



Printed.

Published as the Act directs, Jan 20 1797, by T. T. Wood, Printer.

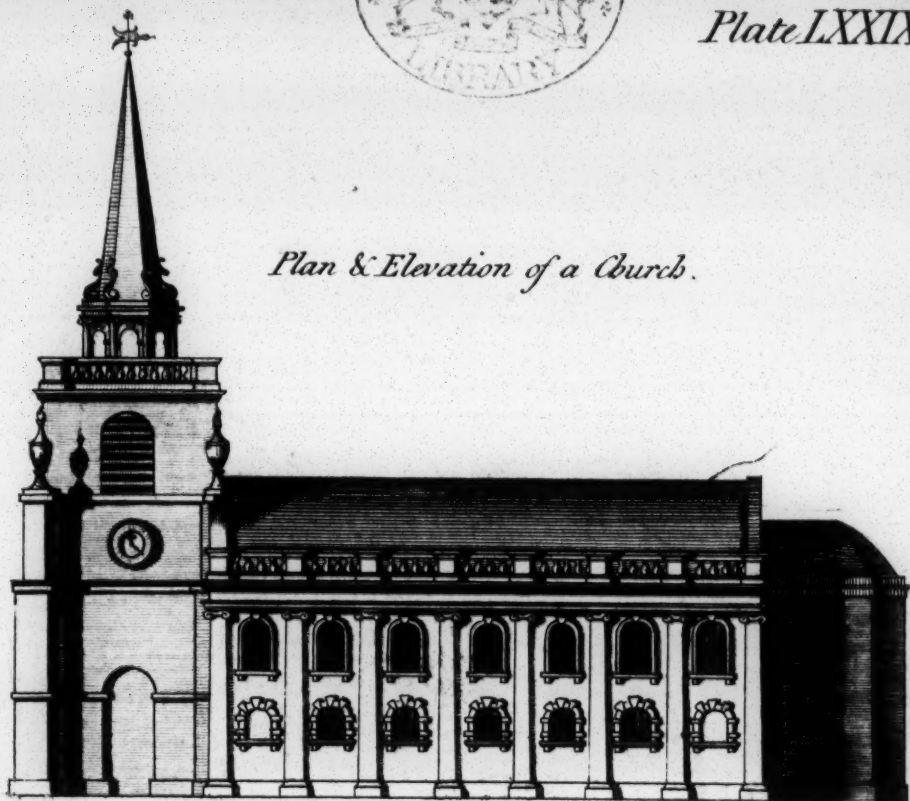
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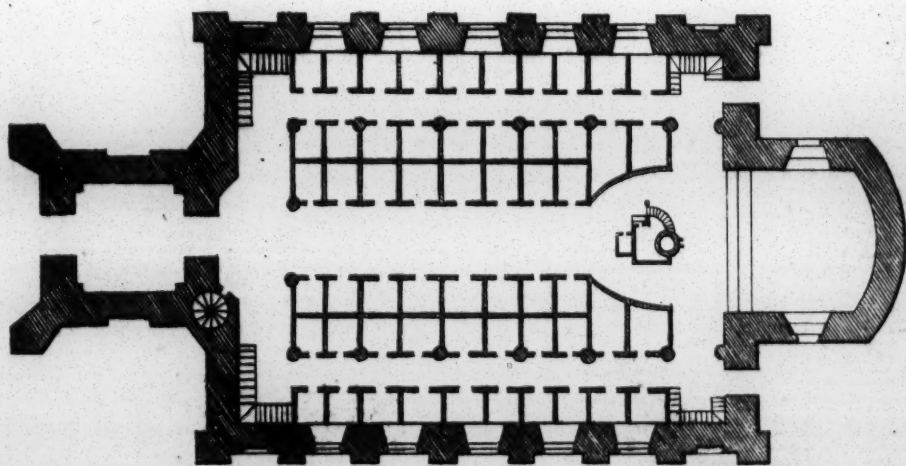
*Plate LXXIX.*

*Plan & Elevation of a Church.*



*W. Pain del.*

*J. J. Woodcock fecit.*



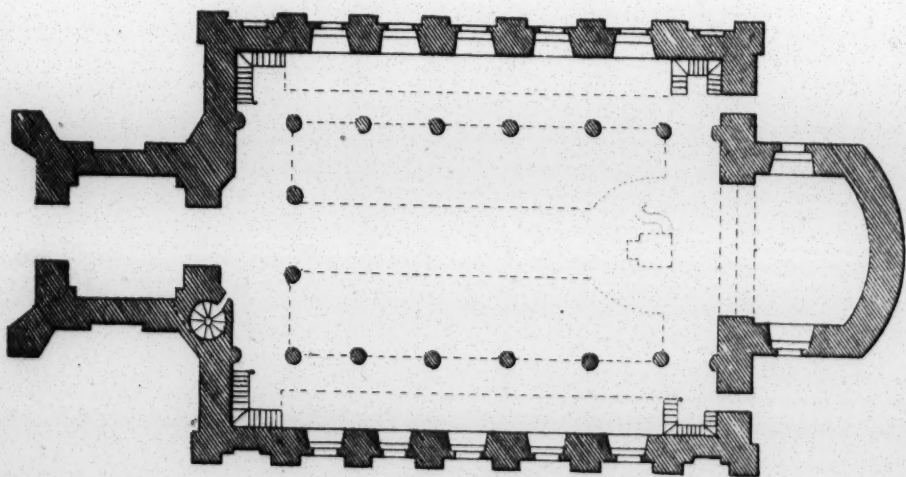
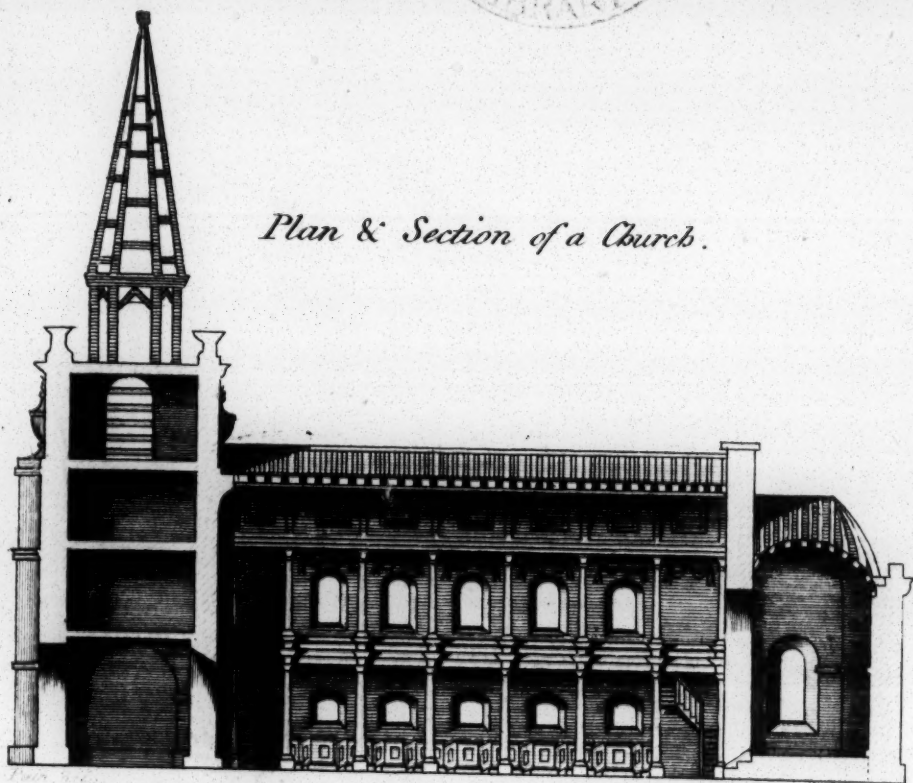
*Published as the Act directed, Jan 2. 1724. for W. Pain by T. T. Woodcock.*

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*Plate LXXX.*

*Plan & Section of a Church.*



*Published as the Act directed Jan 9. 1871 for W. H. Stanger by T. T. Watkinson.*

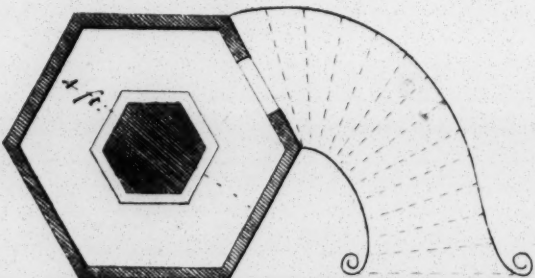
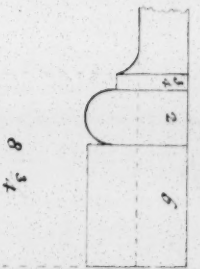
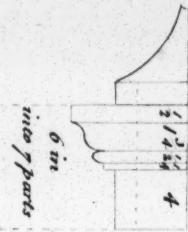
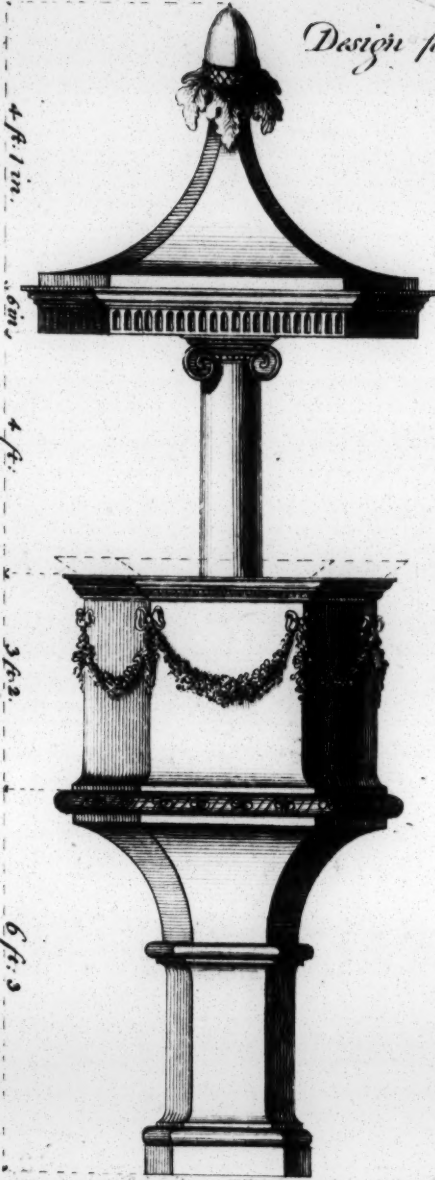


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Plate LXXXI.

*Design for a Pulpit.*



*Published as the Act directs.*

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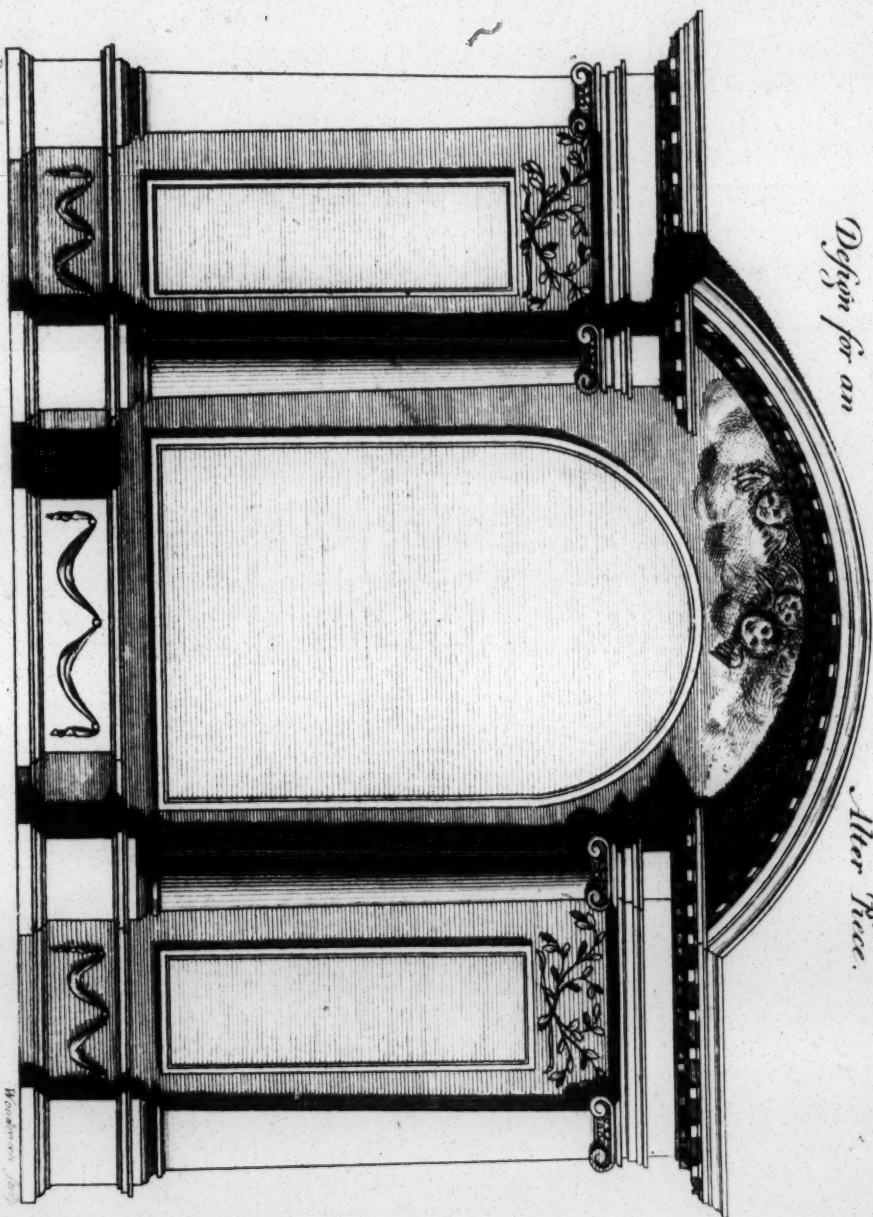




*Plate LXXXII*

*Design for an*

*Altar Piece.*



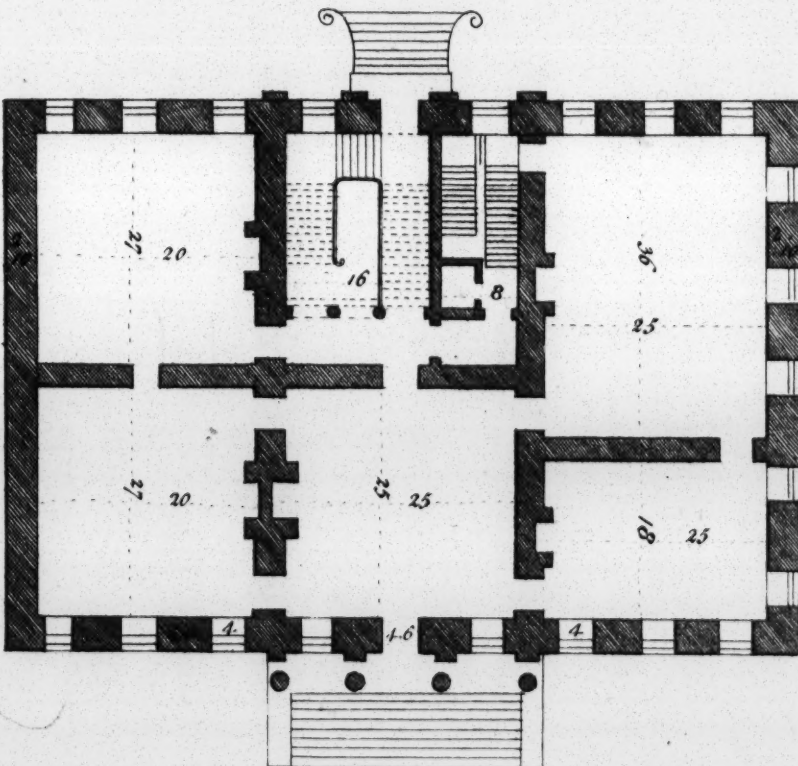
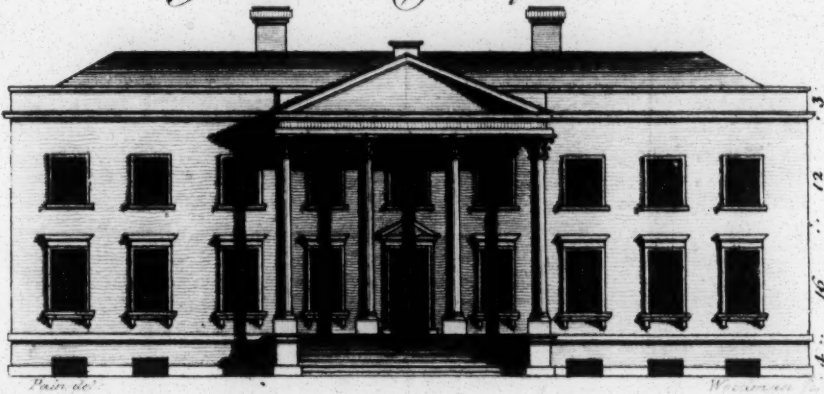
*Published as the Act directs, June 22. 1794, for W. Davis by T. Neave.*

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*Plate LXXXIII.*

*Plan & Elevation of a  
Gentleman's Country house.*



*Published by the Author, John G. & Co. 17, St. Paul's Church-Yard, London.*

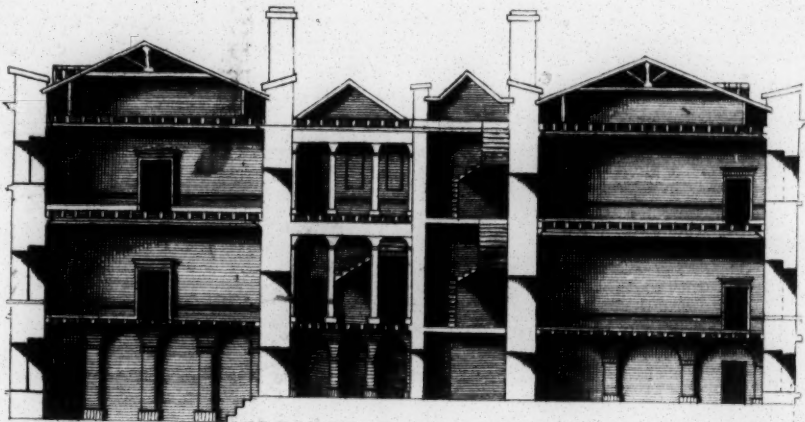


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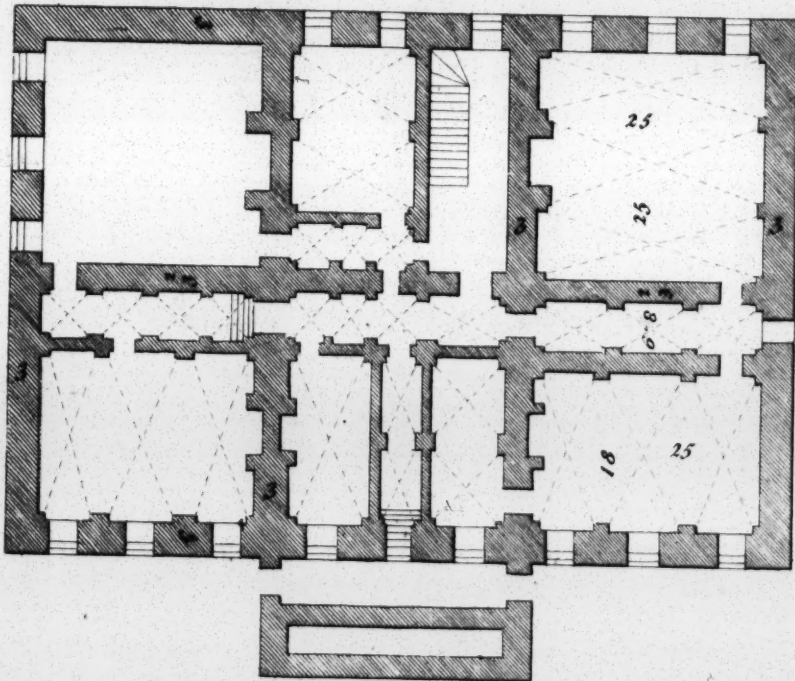


Plate LXXXIV.

*Plan & Section, of a  
Gentleman's Country House.*



*W. Woodman fecit*



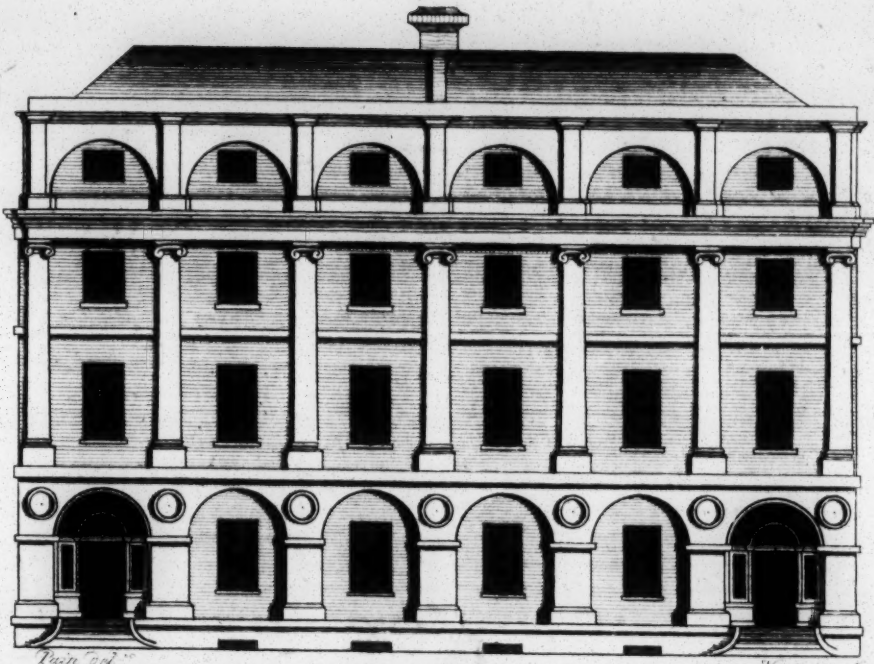
*Enlarged as the Architect's Plan, &c. by T. Woodman.*

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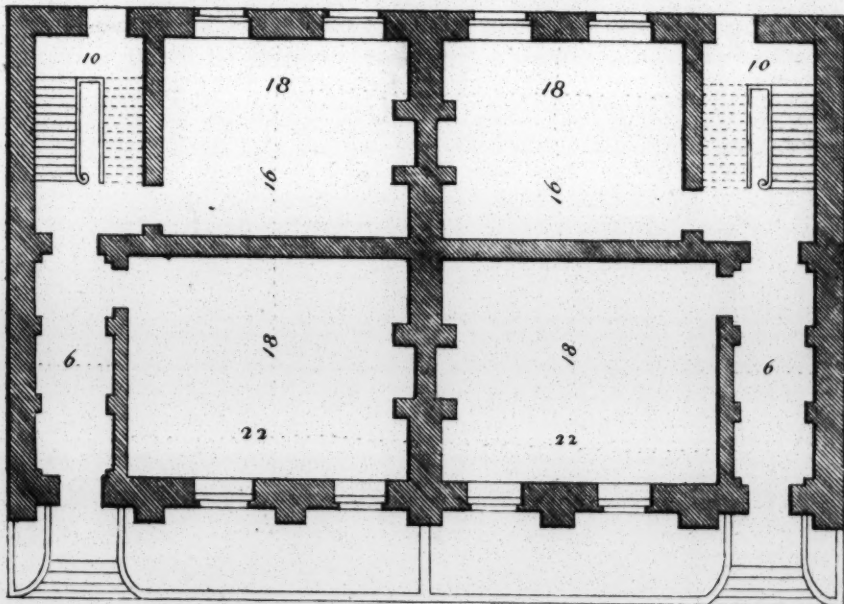




*Plate LXXXV.*



*Plan & Elevation, of a Double town-house.*



*Published as the Act directs for W. Fair*

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W

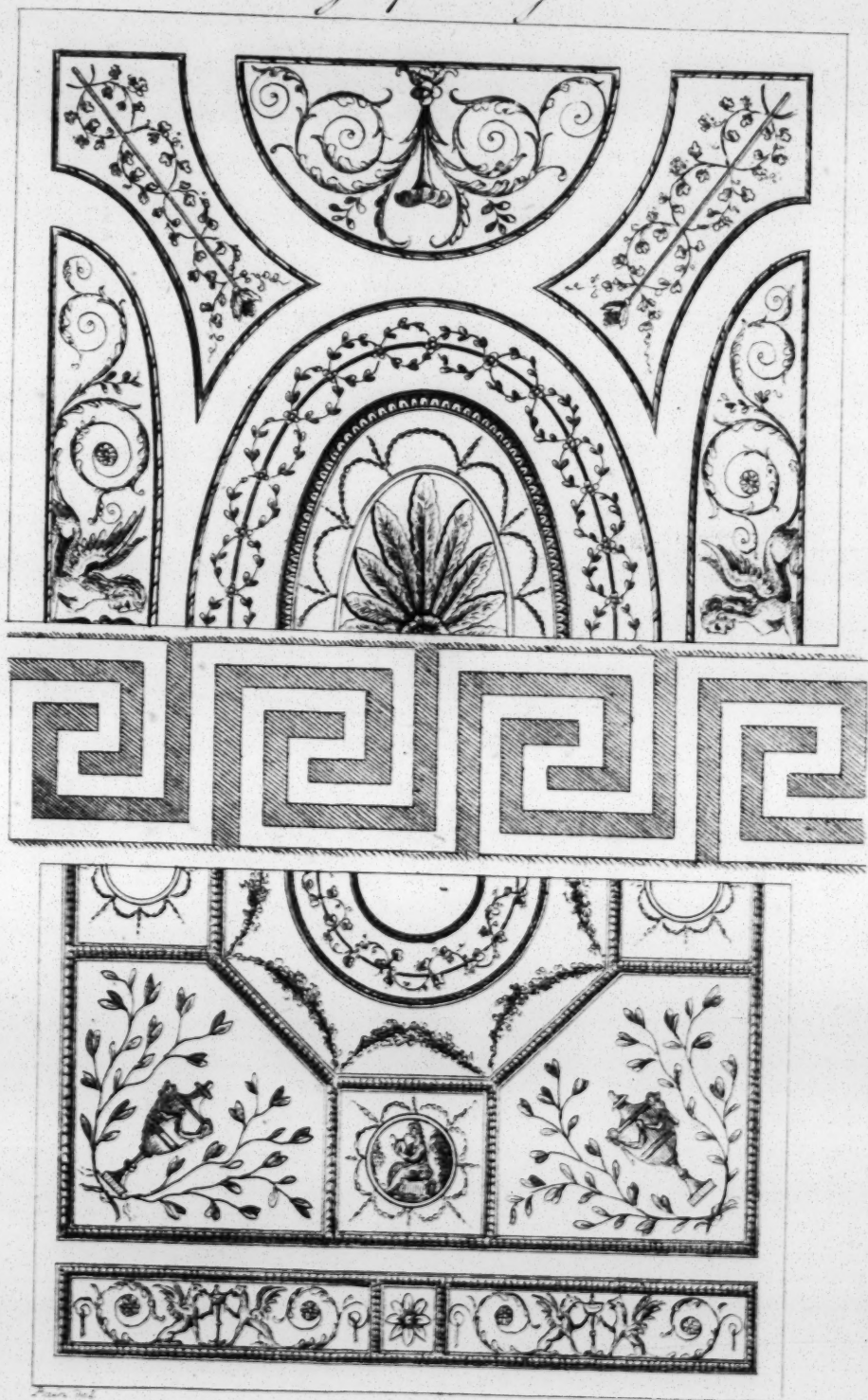
2

7



*Two Designs for Ceilings.*

*Plate LXXXVI.*



*From vol.*

*Published on the 1st of January 1844 by W. & A. Groombridge & Sons*

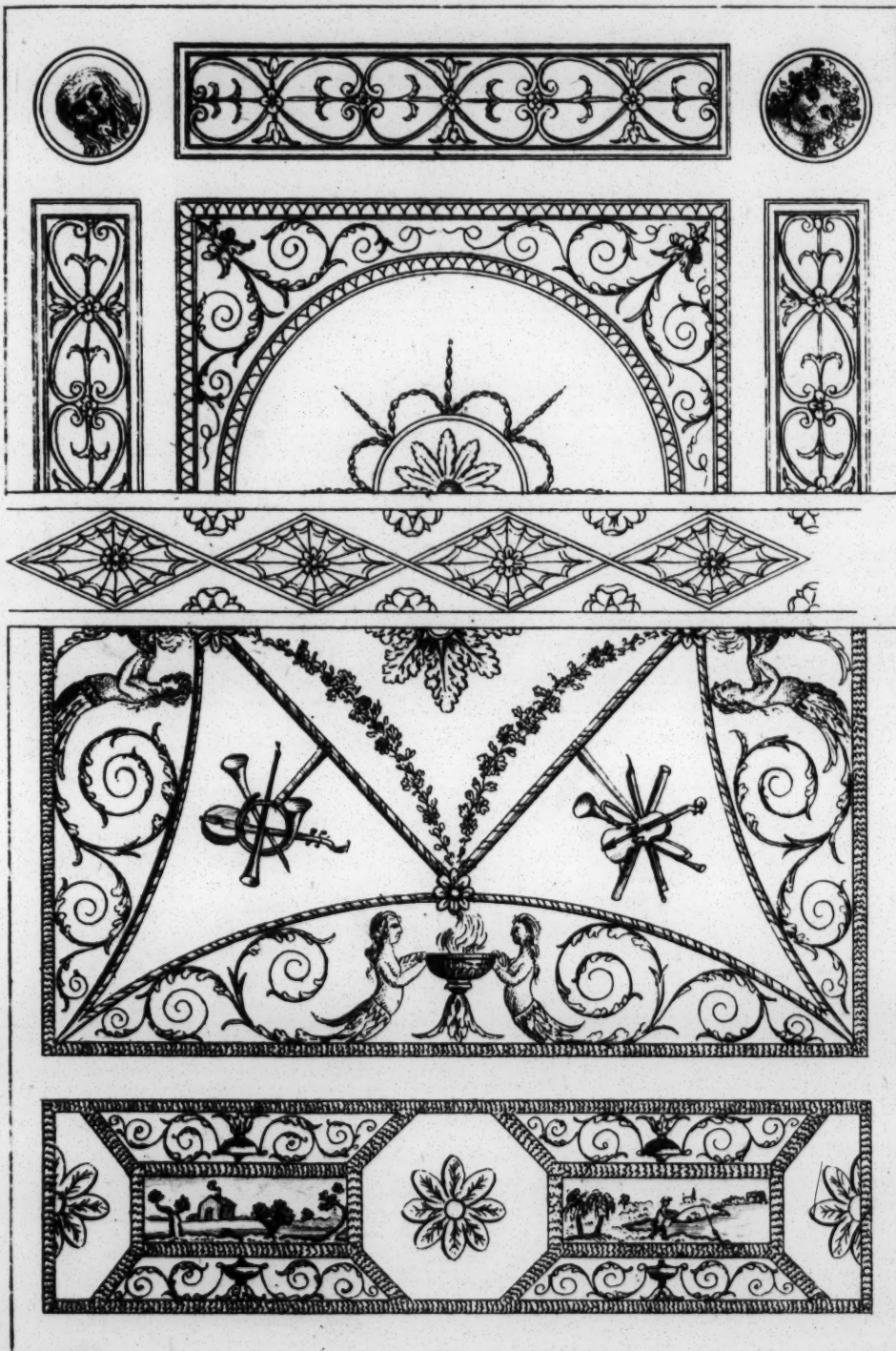


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*Two Designs for Ceilings.*

*Plate LXXXVII.*



*Printed at.*

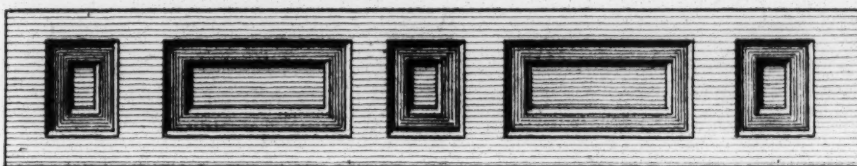
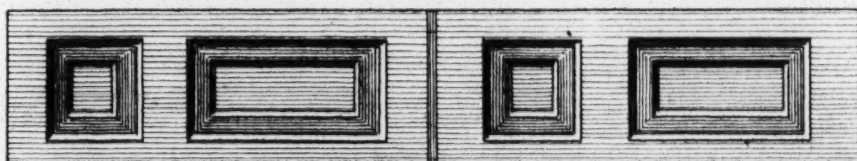
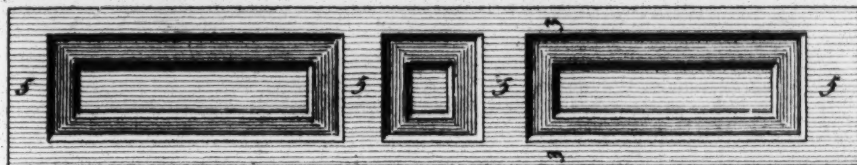
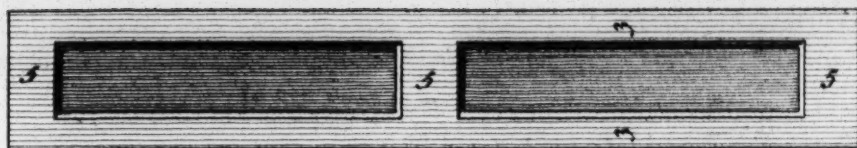
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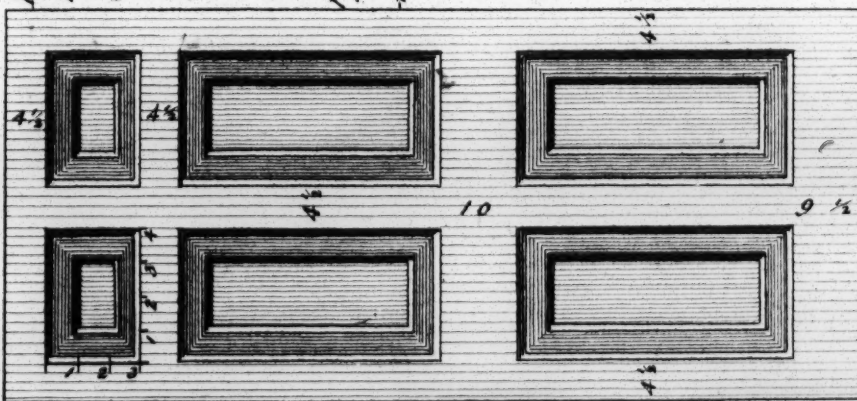
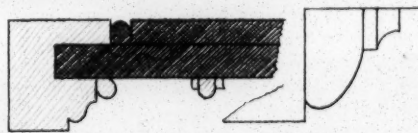




Plate LXXXVIII.



Four designs  
for Window  
Shutters, from  
two pannels  
in height  
five.  
One six  
pannell door  
with the  
Morgen  
figured to  
door & Shut-  
ters.



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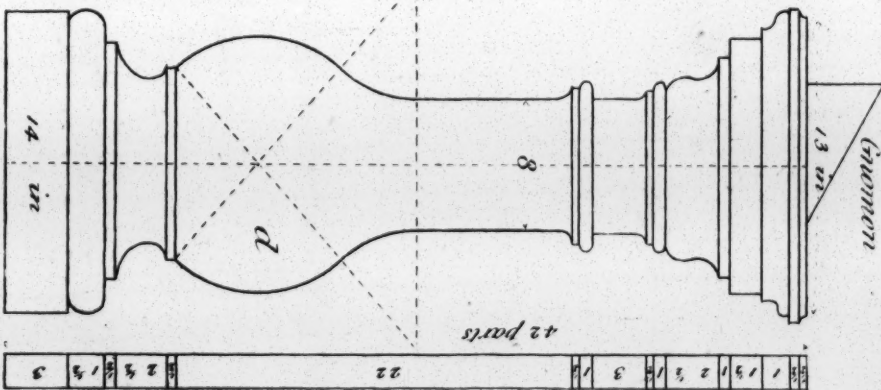
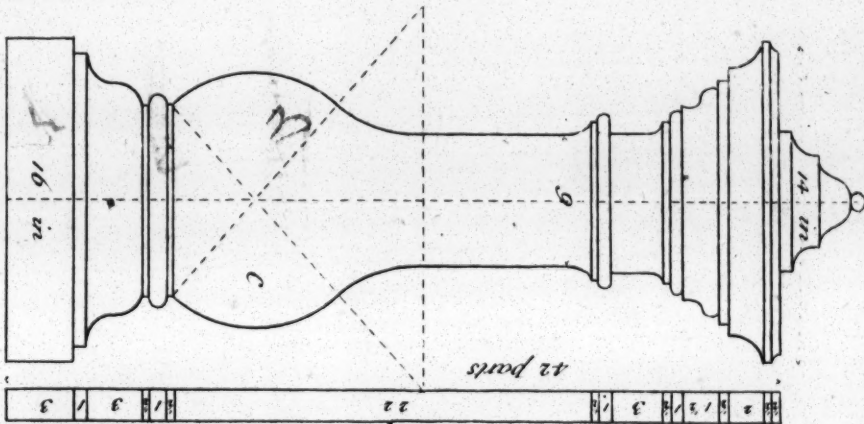
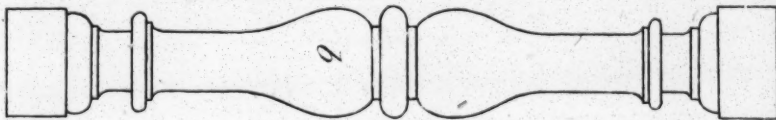
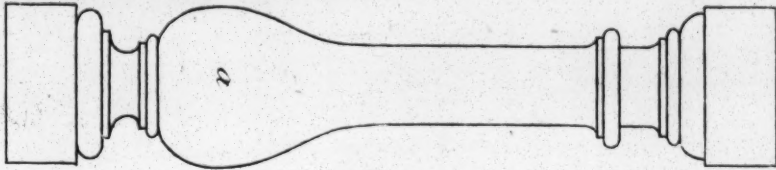
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Plate XC.

*a. and b. Designs for Balusters for Balustrades.  
c. a Design for a Vant in a Church.  
d. a Design for a Pedestal for a Dial.*



*Pair Set:*

*Published as the Act directs for W. Paine.*

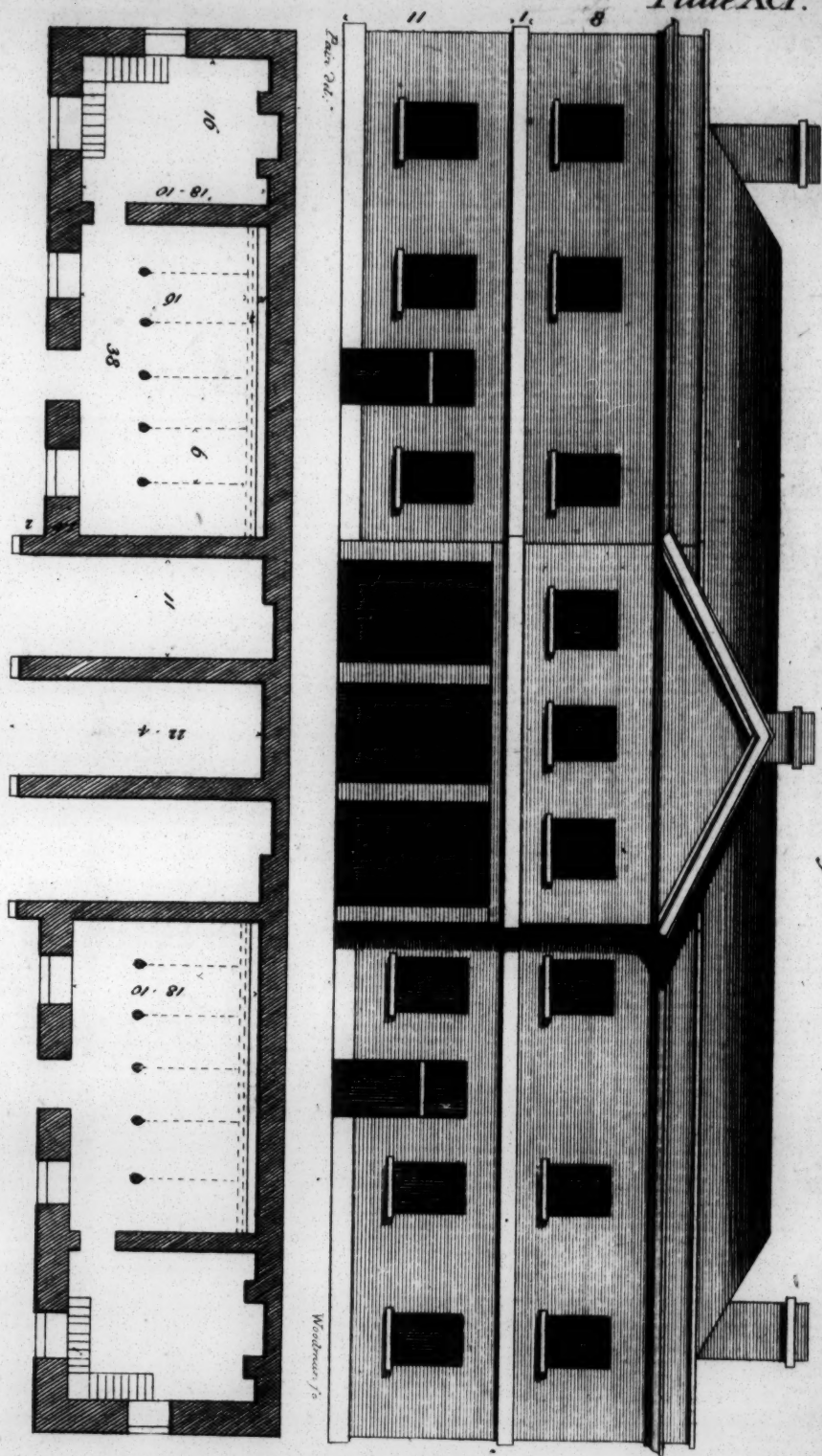
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Plate XCI.

Plan & Elevation of Coach house & Stables.



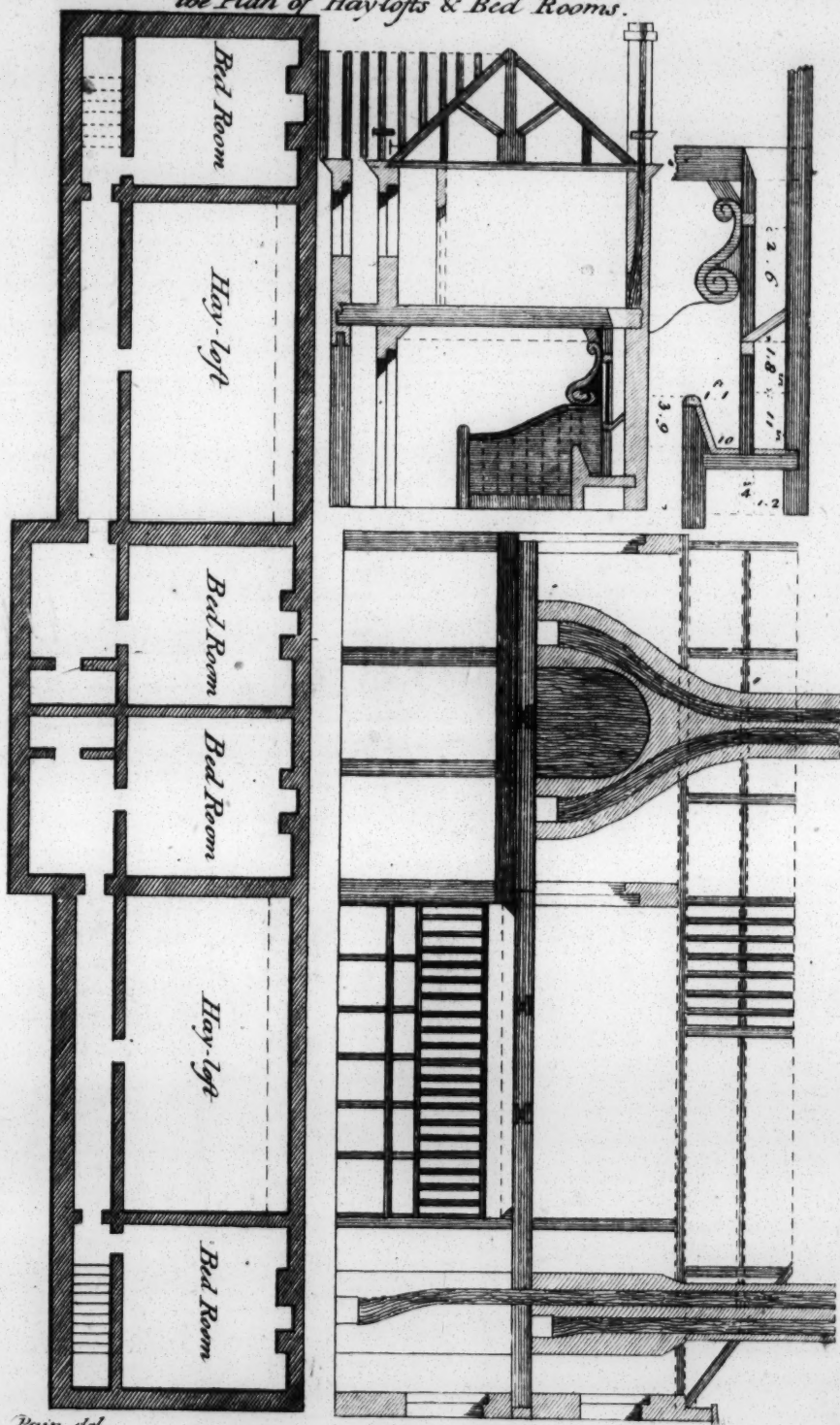
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PlateXCII.

Section of Coach-house & Stables, with  
the Plan of Haylofts & Bed Rooms.



Paint del.

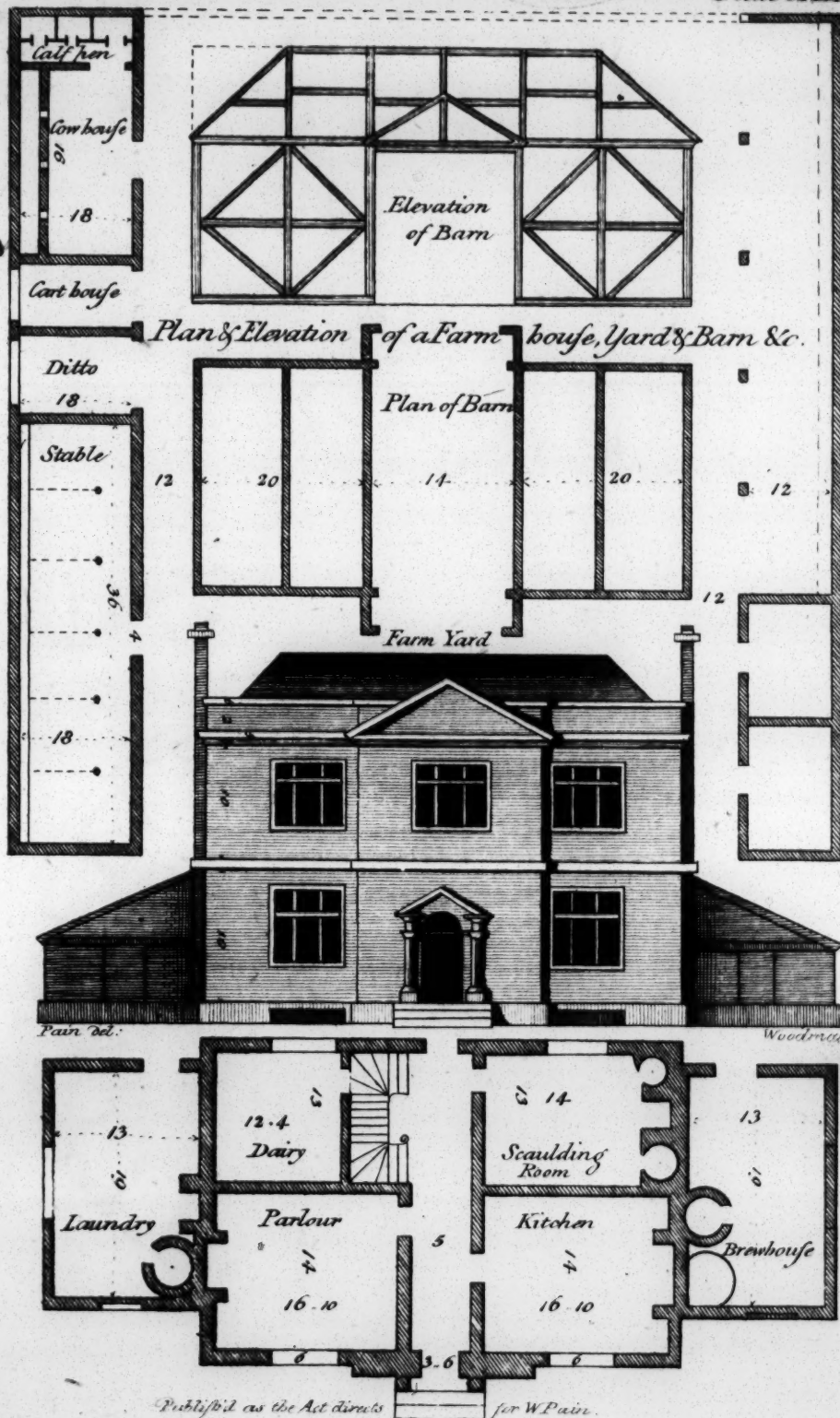
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Plate CXIII



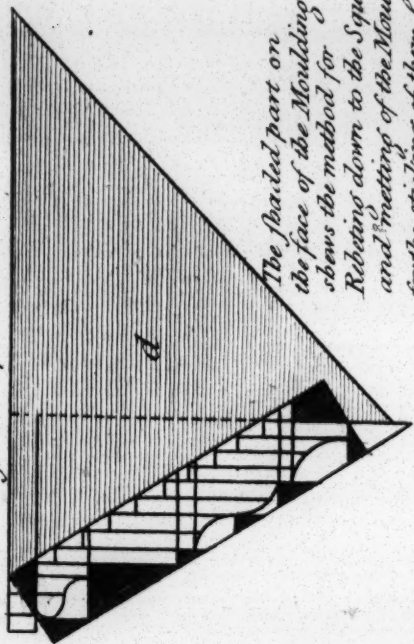
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Plate XCIV.

Base line of Bracket.



The shaded part on the face of the Moulding, shows the method for Rebating down to the Square, and setting of the Mouldings for the sticking of them, &c. Represents a book to be made for the Springing of the Mouldings.

Base line of Bracket.

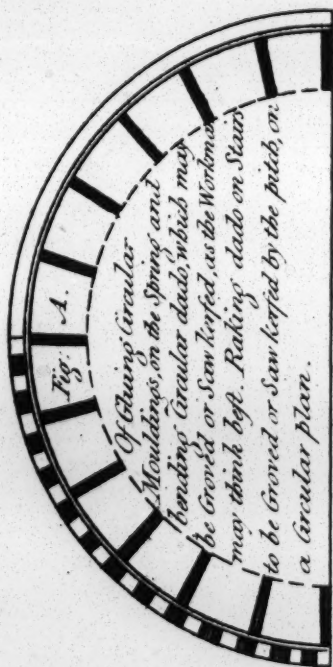
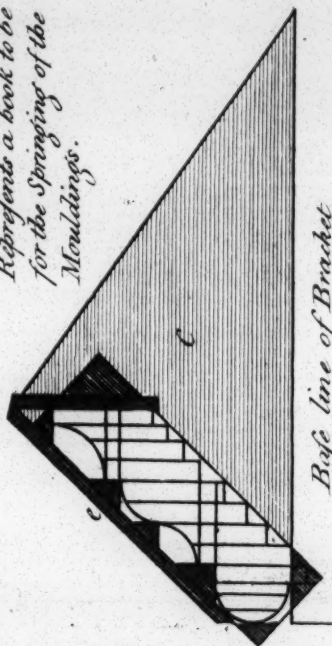
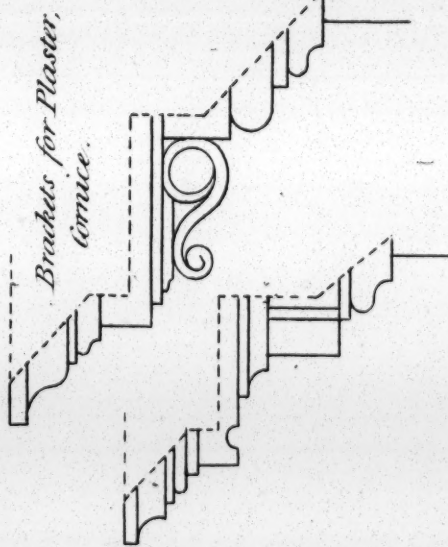


Fig. A.  
Of Chasing Circular Mouldings, on the Spring and Rebating Circular deads, which may be Grooved or Saw Kept, as the Workmen may think best. Raking deads on Stairs to be Grooved or Saw Kept by the pitch, or a Circular plan.



Brackets for Plaster Cornice.

Pain del.

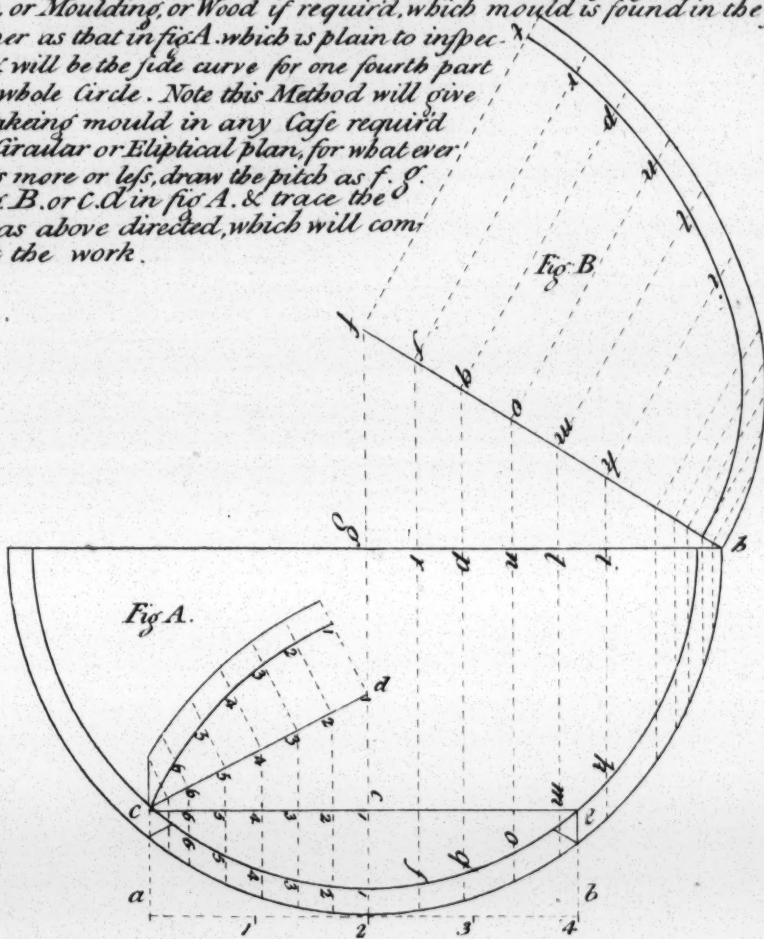
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Plate XCV.

*Fig A Represents a Circular Bow, with a door or Window, whose width is equal to A. b & it is Required to have a pitch Pedement in stone or wood, to find the side or Raking Curve, that shall fit the Bow, when set to the pitch, draw the Cord line of the opening as C. E. then take one fourth part of that Cord line, & set it from the Cord at C to d on the center line C. f then draw the pitch line d E on the pitch-board commonly call'd, then divide the Cord line C. E into a number of equal parts, & draw them from the Arch of the Wall to the pitch-board, then draw the ordinat lines square from the pitch board, then take the ordinate from the plan of the Wall to the Cord line as 11 22 33 44 55 66 & set them on ordinats of the pitch-board as 11 22 33 44 55 66 then tack in Nails at the points 12 34 5 6 & bend a thin Slip & make as that Curve directs, that will be the Mould requir'd; Suppose fig B. to be a Stone plinth, or Moulding, or Wood if requir'd, which mould is found in the same manner as that in fig A. which is plain to inspection & will be the side curve for one fourth part of the whole Circle. Note this Method will give the Raking mould in any Case requir'd on a Circular or Elliptical plan, for what ever it rises more or less, draw the pitch as f. g. in fig. B. or C. d in fig A. & trace the g. lines as above directed, which will complete the work.*



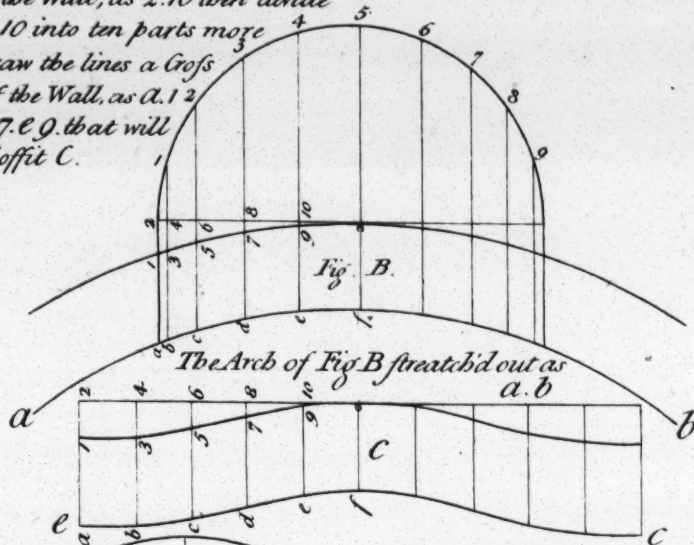


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Plate XCVI.

Lay down the base line of the Arch to touch the Arch of the Wall, as 2.10 then divide the Arch 2.10 into ten parts more or less & draw the lines a Grosse the plan of the Wall, as a.1 2 b 3. c 5. d 7. e 9. that will give the Soffit C.



In Fig A the flowing in the center a. b is equal to the flowing C. d on the plan of the Jambs, which makes the Soffit an equal width.

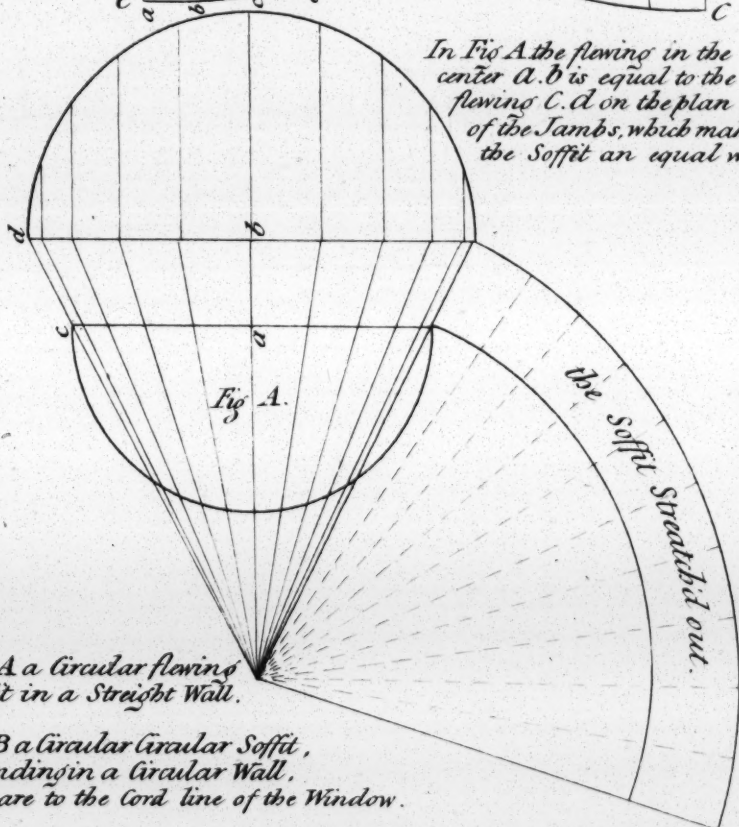


Fig A a Circular flowing Soffit in a Straight Wall.

Fig B a Circular Circular Soffit, standing in a Circular Wall, Square to the Cord line of the Window.

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Plate XCVII.

The Soffit of Fig. A. stretch'd out.

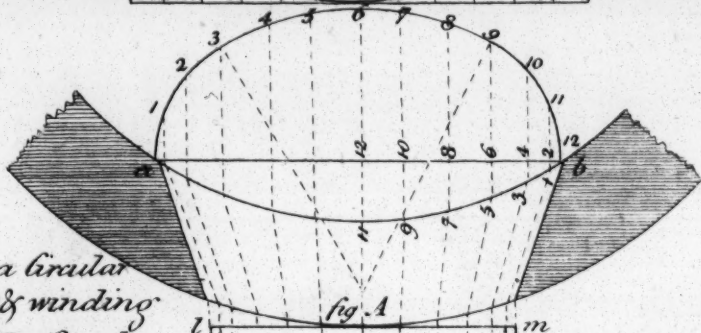
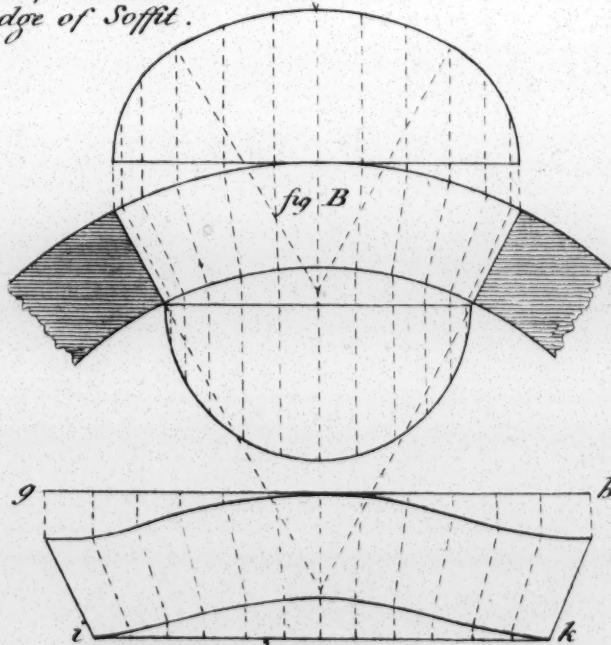


Fig. A is a circular  
flewings & winding  
Soffit in a circular  
wall, the Girt of the Arch  
a. b stretched out as c. d  
on a straight line, the girt  
of the arch l. m stretched  
out on a straight line as e. f.  
& the parts taken from the  
Cord line a. b to the plan of  
the wall as 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12  
& set on the parts of the line c. d  
gives the edge of Soffit.

Fig. B to be traced in the  
same manner which is plain  
to inspection, the best way is to  
make a Center to the plan of the  
wall & bend the Venear on it,  
& back it for the face of the Stiles.



The Soffit of Fig. B. stretch'd out

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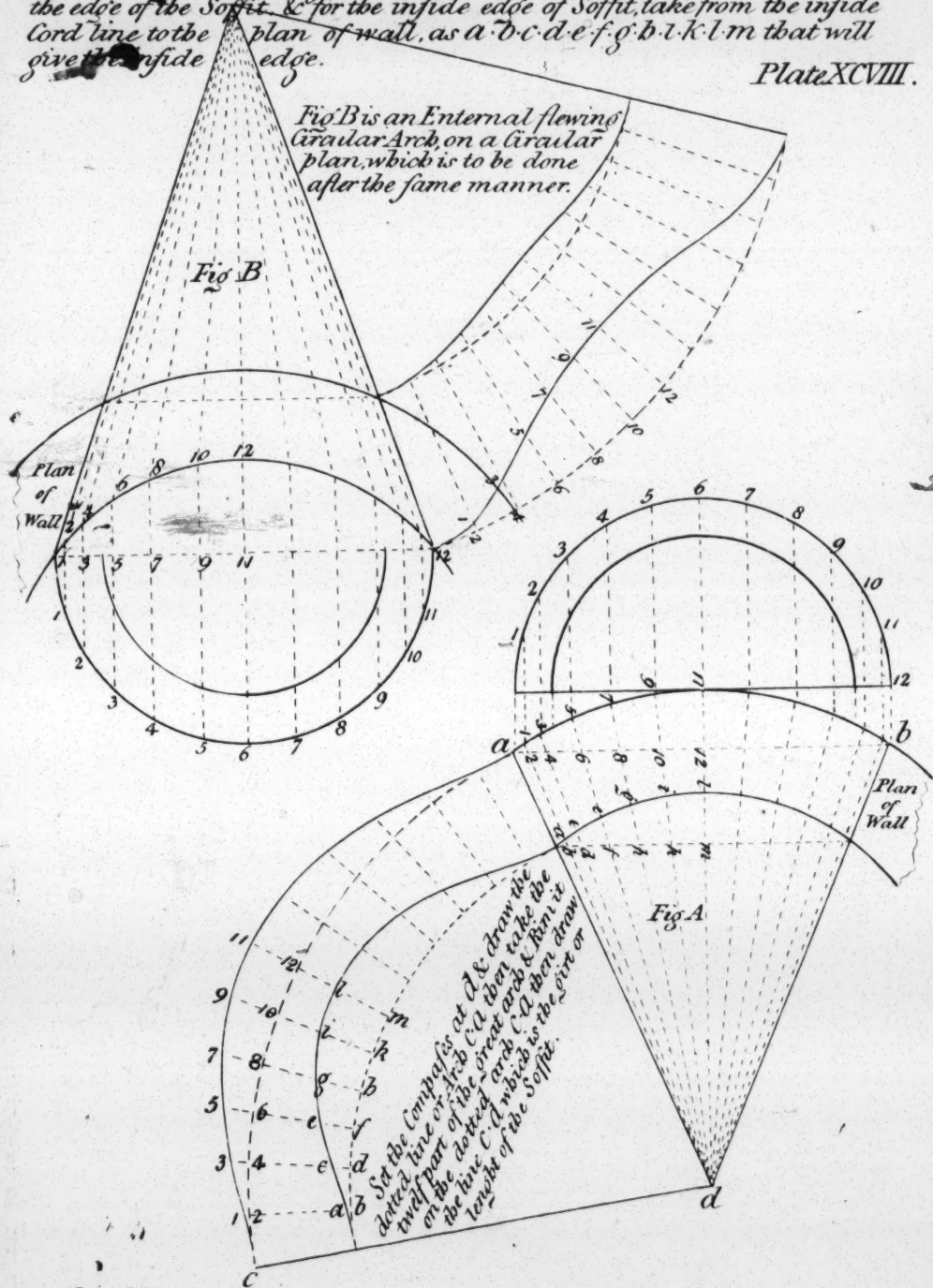
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Fig A is an External flewing Soffit, in a Circular wall, the inside & outside Arches, are both Semi-circular, the Soffits stretch'd out are taken from the Cord line of the opening of the Window or Door a-b, to the plan of the Wall, as 1.2.3.4.5.6.7.8.9.10.11.12 & set on the parts of the dotted arch C-A then through those points trace the edge of the Soffit C-1-3-5-7-9-11 & so on to A, which gives the edge of the Soffit, & for the inside edge of Soffit, take from the inside Cord line to the plan of wall, as a-b-c-d-e-f-g-h-i-k-l-m that will give the inside edge.

Plate XCVIII.

Fig B is an External flewing Circular Arch, on a Circular plan, which is to be done after the same manner.



Pair del

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